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The Old and New Churches of St. Michael, Barton-le-Street.

THE interesting late Norman village church of Barton-le-Street was most disastrously demolished in 1870-1. Fortunately it was visited by Sir Stephen Glyn on November 19th, 1863. The following is an exact copy of his notes, which the late Mr. Gladstone kindly permitted me to transcribe (together with the rest of his church notes of the North and East Ridings) on my appointment to the rectory of Barton-le-Street in 1886:—

“A small church, with only nave and chancel, but of lofty and dignified proportions, and most interesting from the unusually rich work of adorned Norman character which prevails throughout. Over the west end is a modern pointed bell-cot for one bell in an open arch, and the west window is of doubtful Decorated character. The north and south doorways are both large and rich, especially the former, which has externally three courses of ornamental moulding. The centre has sculpture of various figures, animals, angels, and saints, which must have some meaning. The

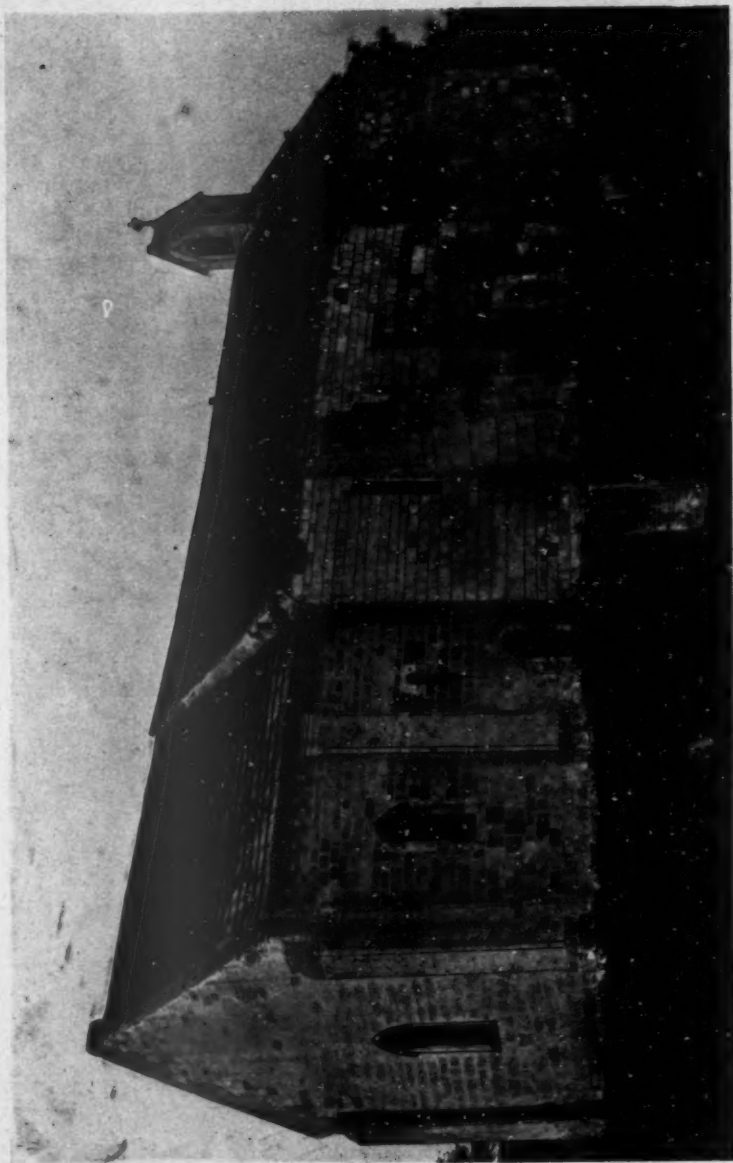


Fig. 1.—Destroyed Church of St. Michael, Barton-le-Street.
View showing North and East sides.

outer moulding has bold chevrons, the inner has chevrons containing globular figures like fruit. The jambs and the abaci are also highly enriched with heads, dragons, and other odd animal figures in square compartments. In the angles are shafts with spiral studded mouldings.

"The southern doorway is smaller, but has two ornamental courses; the outer with figures and not unlike that of the north door, the inner has a kind of scaly ornament. The jambs have ornamentation carried through the impost, but there are no shafts. These doors are rather large in proportion to the church. Internally they have hoods, which are continued under the windows as string-courses, and enriched with a kind of twining foliage ornament.

"There has been a modern alteration within on the south side of the nave; at least one window has been tampered with. A new piece of ornamental string-course put in the chancel arch has been altered badly, but the fine clustered shafts supporting it remain undisturbed, having richly sculptured capitals, with abaci representing studded scroll work and special mouldings with some variety. The chancel has, both on north and south, two windows, all with pointed arches, except one on the north, which is semi-circular. The nave arches (windows) are semi-circular, carried on shafts with cushioned capitals. Below the chancel windows, as in the nave, is a fine string-course. On the north, below the string-course, is a cluster of three grotesque heads under a kind of capital; on the south appears something similar, one head, that of an ox, and one figure, the Holy Lamb. The east window has three pointed windows within enriched semi-circular arches having shafts. On the south of the altar is an obtuse almary, and a similar one on the north, but no indication of a piscina.

"The ceilings are flat and modern, and the church is pewed. The font has a circular bowl on a square stem.

"Externally a corbel-table of heads and other figures runs under the roof. The chancel has original flat buttresses, but not the nave. On the north the central buttress is large, and has shafts in the angles.

"In the churchyard is an ancient stone coffin, also a sepulchral slab with the head only in relief, made within a trefoiled recess."

The old story current in gazetteers, about the fabric of this church, was to the effect that all the ornamental stonework was brought from the Abbey of St. Mary, York, at the time of the dissolution of the monasteries; but for this fiction there is not a

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shadow of foundation. By a most unfortunate decision the church of Barton-le-Street, although the walls were thoroughly substantial and shewed no signs of decay, was pulled down to the ground to make way for a successor at the expense of the late Mr. Meynell-Ingram, Lord of the Manor. It was rebuilt on the old lines, a very large proportion of the Norman stonework being re-used, but unfortunately in all cases re-dressed. The contract stated that the proportions of the old building were to be reproduced throughout. This order was, however, shamefully evaded. The munificent Mr. Meynell-Ingram used to say that it was the only church restoration or re-building in which he was concerned wherein the contract was not exceeded. But the contractor obtained this result by a breach of his terms which was not discovered till several years later. The walls of the old church were about 3 ft. higher than those of its successor, and consequently the new church has lost much of that dignity of proportion on which Sir Stephen Glyn commented.

The most primitive Norman churches (consisting of nave and chancel) of the north of England were usually built on the simple scale of the nave being double the length of the chancel, and the walls exactly the same height as the breadth. This effective proportion is now lost at Barton-le-Street. Orders were given for the careful preservation of the whole of the ornamental stonework, which was to be introduced into the new fabric. This was in the main carried out. The elaborate south doorway was done away with, but it was re-built on the north side to form an entrance to a porch, the inner doorway of which was formed from the old north doorway. The best of the stones of the old corbel-table of the chancel were re-used on either side, under the wall-plate within the porch. The best of the stones of the corbel-tables of the nave were replaced inside the nave of the new church. The idea of this was to preserve the old carving by giving it shelter, but the result is curious, for the hideous faces that our Norman forefathers thought suitable for the outside of a church now look down upon the congregation within. The only reason that I ever heard stated for pulling down this most interesting fabric in 1870 was to produce in a new building a thorough imitation of the original Norman, which had been a good deal interfered with in the thirteenth and fourteenth centuries by enlarged windows and clumsy buttresses. The present church, however, though comely of its kind, is not a successful bit of Norman copying, irrespective of the spoilt proportions. For instance, the photograph of the north side

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of the church shews clearly the elegantly designed shallow Norman buttresses. These are now supposed to be reproduced throughout the new church, but they lack the capitals and general finish of the side shafts.

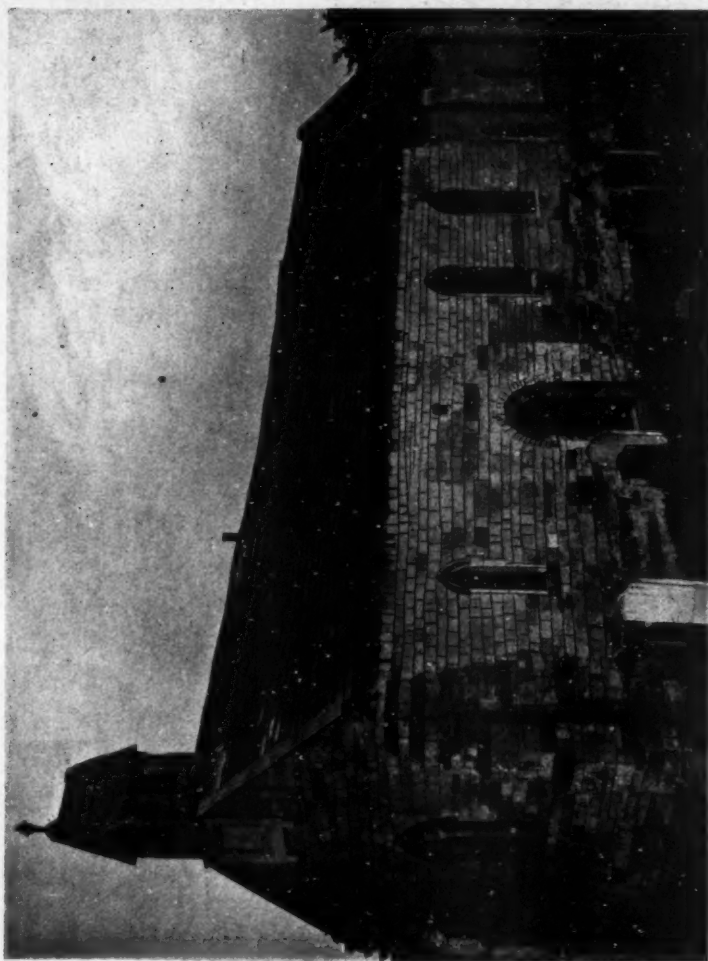


Fig. 2.—Destroyed Church of St. Michael, Barton-le-Street.
View of South and West sides.

A feature of the old church, not reproduced in its successor and not named by Sir Stephen Glyn, is the priests' doorway, on the north side of the chancel. The single light in the east end

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of the old chancel as shewn in the photograph does not in the least correspond with the description given by Sir Stephen Glyn as quoted above. He visited six different churches on the same late November day, and must in this particular have made some, confusion in his notes.

In the interior of the new church (in addition to the corbel-stones) several of the old stones of the beautifully flowing pattern of the string course have been preserved, and the rest carefully imitated. The same may be noted with regard to the diamond string course of the chancel. The elaborately carved capitals of the chancel arch have been re-used. The two quaint triple-headed brackets that Sir Stephen Glyn noted on the north and south sides of the chancel (and which originally doubtless bore images) have been re-used in an archway on the south side of the chancel, which gives entrance to a small vestry and organ chamber. In the chancel may be noted the original shaft of a Norman piscina, but the head is new. This shaft was found under the flooring when the old chancel was pulled down.

At the time of the re-building, the old Norman font, a good massive plain specimen, was discarded in favour of an elaborate and somewhat vulgar successor. The then churchwarden placed it in his farm-yard, where it was used as a feeding-trough for pigs. On his death a few years later it was sold at the auction for 2s. 6d., and was taken by another farmer to the neighbouring parish of Slingsby. Whilst I was at Barton (of which I was rector from 1886-1894) I accidentally came across the old font, which I found in a meadow sunk level with the ground as a cattle drinking trough. Fortunately I was able to re-purchase it, as well as the lead casing, which was in a farm loft. It was slightly repaired, a new circular stone base provided, and a flat lid of oak. It was then placed in the parochial chapel of Butterwick (a hamlet of Barton-le-Street), where a font was much needed, and an interesting service of "reconciliation" was held.

The old stone coffin and the sculptured tomb mentioned by Sir Stephen Glyn as being in the churchyard, both disappeared at the time of the re-building, but a far more interesting matter was unnoted by this travelled ecclesiologist. In the churchyard on the south side, close to the entrance of the present vestry, is the large rough base of an undoubted pre-Norman cross, with the deeply-cut oblong cavity for the reception of the shaft.

It remains to note the most interesting of the early sculpture which was found during the re-building built into the nave walls

face inwards, and must therefore be of pre-Norman date. These stones are now over the inner doorway of the porch. Two of them are effective representations of the Nativity and the Adoration of the Magi. The Blessed Virgin is represented in bed with the Holy Child—a most unusual but not unknown treatment. This has led the compiler of Murray's *Handbook of Yorkshire* to make the unfortunate blunder (which has been copied several times) that Barton-le-Street originally possessed a series of carvings of the Seven Sacraments, of which that of Holy Matrimony remains! The other sculptures are most life-like representations of three of the Months, which were a favourite series for sculpture with the Anglo-Saxons. When I supplied the traveller for Kelly's revised *Directory of Yorkshire* in 1889 with a description of this church, I did so upon condition of a "proof" being sent to me. This condition was, of course, not complied with, and so Kelly continues to inform his readers that this porch contains parts of "an old series of the Saxon *Monks*."

J. CHARLES COX, LL.D., F.S.A.

An Early Christian Chancel.

FROM Ravenna to the south, Italy is full of old churches which contain fragmentary remains of early Christian times: but to find in these days a church retaining its ancient altar, tribune, and pulpit entirely perfect and unchanged, is rare indeed.

Here and there, especially in Rome and in the Lombard Duchy of Beneventum, we find an altar of the ancient shape—a canopy on four columns—with mysterious inscriptions as to the *magister* who built it; but more often the sculptured interlacedwork of such arches lies in fragments in a museum, and its columns have been used in restorations. Sometimes, as at Torcello, near Venice, the shell of the original tribune is extant, but its altar and decorations have vanished. However, even at Torcello, a panel or two of the *pluteus*, or parapet, remains to speak of its former meaningful richness of art. Sometimes one comes across an ancient carved pulpit whose sculpture shows the decadence of Roman art, before the symbolism of mediæval times, and sometimes one with that curious mixture of both which marks the art of the eighth, ninth, and tenth centuries, but they are only relics of antiquity quite out of character with the gaudy renaissance buildings that now enshrine them.

By imagining these detached fragments grouped together as a whole—the sculptured chancel-screen of Torcello in the north; the pulpit of Toscanella in the south; and the altar of S. Piero in Grado, near Pisa—one gets an approximate idea of the chancel of an early church. The picture thus formed in the mind is confirmed in every particular by what I believe to be the only tribune in Italy which has been left unaltered from before the tenth century. This is in the church of Santa Maria delle Grazie, at Rosciolo, in the Abruzzi—a district utterly unknown to the tourist—and whose primitive inhabitants so little value the unique treasure preserved to them, that they have in this century covered the walls of their church—once rich in mediæval frescoes—with modern paintings.

Rosciolo is a quaint little town lying on the slope of a mountain in the Abruzzi; its solid old fortress walls and towered gateways bristling among the wooded peaks of the hills. Those walls must date back to remote ages, for it was a citadel in 1080 A.D., when Berardus,

Count of Marsia, ceded the town to the Benedictine Monastery. It passed afterwards to the Abbey of Farfa, a monastery which had been founded by the Lombard kings.

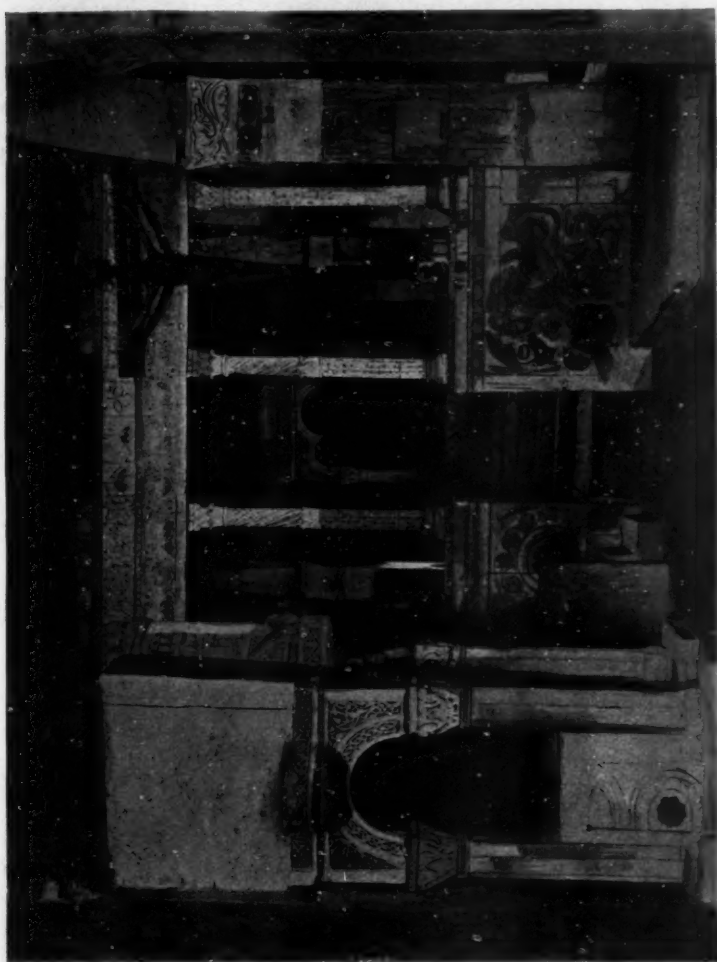


Fig. 1.—Interior of the Church of St. Maria delle Grazie, at Rosciolo, Italy.
(From a photograph by Sgr. Martini of Rome.)

The church, like the town, faces north and south ; the tribune, with its circular apse, is on the south, the two doors face the north. These two doors mark the respective eras of the first building and the subsequent restoration of the façade.

The older one on the right is smaller than the other, and (as the newer masonry round it shows) has been moved from its original position. The door jambs and architrave are covered with a relief of fine interlaced scrolls, which, issuing from the mouth of a winged dragon at the base, fill the whole pilaster and terminate in the ear of a human head in the centre of the architrave. The allegory is as deep as the expression of it is bizarre. Above this architrave is a circular arch on which a foliated maze is sculptured. The arch is supported by two lions crouching on the architrave; one of them, according to the teaching of the "Physiologus," is breathing life into its cub. In dates from the fifth century. It is certainly the door of the original style the door is very similar to that of St. Marcello, at Capua,¹ which building, and harmonizes precisely with the marvellous tribune and pulpit of the interior.

The left door, which corresponds with the central nave, is also sculptured, but with what a difference! Its arch is pointed and supported on simulated colonnettes in relief. In the arch is a fresco on a golden ground, a good fifteenth century work representing the Madonna delle Grazie. The arch, which is pointed, has sculptured decorations, but nothing at all like the older meaningful *intreccio*; a star in a foliated circle surmounts it. The difference of art between the two doors is so pronounced that the inscription fixing the date of the latter is almost superfluous. It runs:—

+ ANNO . DÑI . MCCC^o . XL . VI . AVE .
 M . G . PL^e
 MAGISTER IOHANNES MARTIN²
 FECERVNT HOC OPVS

But to return to the tribune, in the art of which there is such a distinctly Byzantine touch, that were it not for the Roman form of the columns, and the intense animal symbolism which was then, I believe, exclusively practised in the West, it might have been judged to be Greek. The building, however, is pure Romano-Lombard, and the mingling of influences would seem to mark the time when the sculptors fled from Byzantium during the artistic persecution of Leo the Isaurian. In almost all the ancient churches before the ninth century, we find the same mixture of Roman architectural forms, with a Byzantine influence in the decoration, combined with western mediæval myths and symbols.

¹ See illustration, *Cathedral Builders*, p. 12.

² There were at that time in the Roman Lodge a Giovanni da Como, and Martino a Lombard; the former was already "*Magister IOHANNES*" at the date mentioned. Martino graduated later, and would at that time have been serving his apprenticeship. He became very famous both in Rome and Naples.

The parapet of the tribune, as the shield of the Holy of Holies, was at this era, rendered peculiarly eloquent. As the decorations of the pulpit illustrated the gospels, or emblemized the Evangelists, so

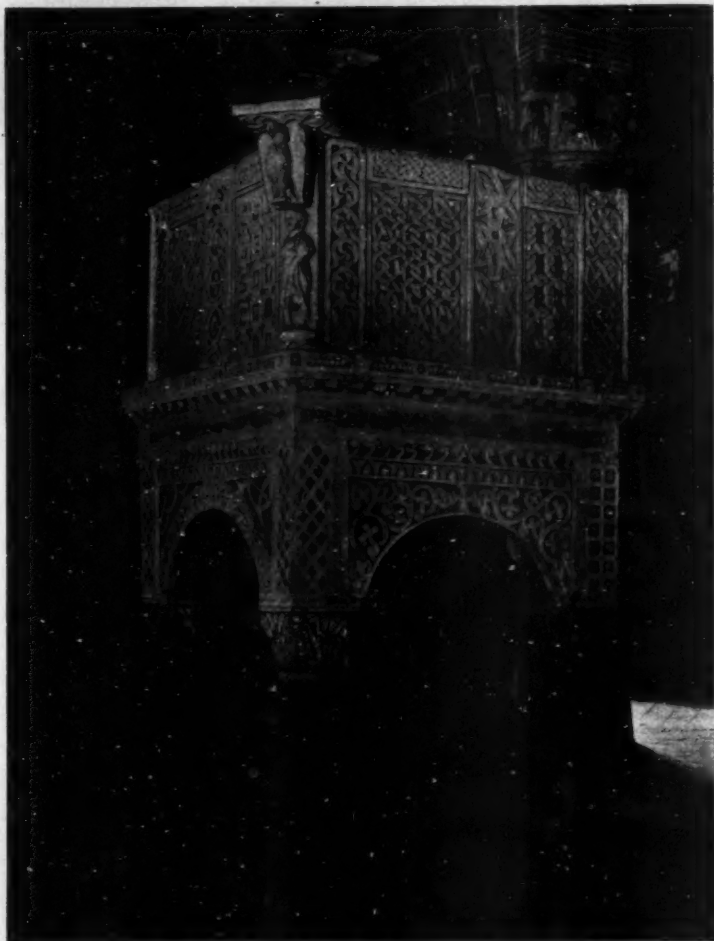


Fig. 2.—Pulpit in the Church of St. Maria Maggiore, at Toscanella.
(From a photograph by Sigr. Mosconi, Rome).

the parapet of the chancel spoke of the power or wisdom of God the Father, and the infinite mystery of His ways. Here are the *intreccio*, symbol of infinity; the marvellous winged creatures of unearthly form,

by which the mediæval sculptor expressed supernatural beings; the lion—emblem of the Eternal Father; and the eagle of the spiritual Deity. The cornice of the architrave has some particularly curious



Fig. 3.—Pulpit in the Church of St. Maria Maggiore, at Toscanella.
(From a photograph by Sigr. Mescioni).

symbols sculptured on it; for instance, the wisdom in eternity, as shown by the serpents in the circles over the central part. The columns which support the entablature are extremely beautiful specimens of Roman ornate style.

It is difficult to decide whether the pulpit be of the same epoch as the chancel screen, or later. The screen would seem to date from the time of the Ravenna sculptures, from 300 to 500 A.D., and of those remains of marble reliefs which have been preserved from the subterranean church of San Clemente, and other fifth century basilicas in Rome.

The pulpit, which is nearly covered with marvellous sculptured mazes, is precisely in the style of the one in the church of Santa Maria Maggiore, at Toscanella, which dates from the early part of the twelfth century. If not by the same hand, they must both have been done by members of the same school—a glance at the two illustrations will show the identity of style. The members of the Buono family, Giovanni, Andrea, and Guido, who were of the Lombard guild, and worked much in Tuscany, were, as the inscriptions show, employed in the twelfth and thirteenth centuries in sculpturing pulpits and ciborii at Toscanella, and also at Corneto and Alba Lucense. Internal evidence would suggest that the Rosciolo pulpit was not entirely unconnected with them.¹ The ciborium, or, rather, altar canopy, is of the same style.

LEADER SCOTT.

¹ I have to acknowledge the kindness of the Avvocato Sigr. Martini, of Rome, for his photograph of the chancel of the church of Rosciolo, and also that of the Rev. Prevost of Rosciolo, Vincenzo Colabianchi, for inscriptions and other information.

On Bells.

THE subject of bells may be divided roughly into two different kinds, viz. : (1) Small Bells, and (2) Large Bells. Under these headings I purpose treating the subject, both archæologically and historically.

I.—SMALL BELLS.

THE earliest known bells belong to this small or hand type, as we learn from written accounts and actual specimens extant. Perhaps the earliest record of any bell is to be found in the Old Testament, Exodus xxviii. 34. Moses had ordered that the hem or lower edge of the blue robe worn by the High Priest during religious ceremonies should be furnished with pomegranates and bells, alternated at equal distances. The bells were of gold, the pomegranates of blue, purple, and crimson wool. The Kings of Persia are said to have had the hems of their robes adorned like that of the Jewish High Priest, with pomegranates and golden bells. Arabian ladies also wear little bells suspended from their hair and garments, which, when they walk, give notice that the mistress of the house is passing, and so put the servants on their guard. It was probably with some such design of giving an intimation that he was passing that the High Priest wore these bells. It was a kind of public notice that he was about to enter the sanctuary, also intimating that he was clothed in his proper robes, to minister without which was death. We also read of cymbals being in use during the time of King David. The principle of a cymbal and of a bell is somewhat the same.

Some savages even to-day wear small bells on their garments; for instance, the natives of New Guinea make a bell out of a shell, and introduce a pig's tooth for a clapper. These are used by the natives of New Guinea like the Arabian ladies' bell ornaments, to decorate their scanty attire. The dress of the Naga women of North Burma, which is only a short petticoat, is ornamented with bells, beads, and shells. On the West Coast of Africa we find that the marriageable girls of Benin City wear an apron consisting entirely of small brass bells (see fig. 1).

The second allusion to bells in the Scriptures is where the prophet Zechariah speaks, in chapter xiv. and 20th verse, of "the bells of the

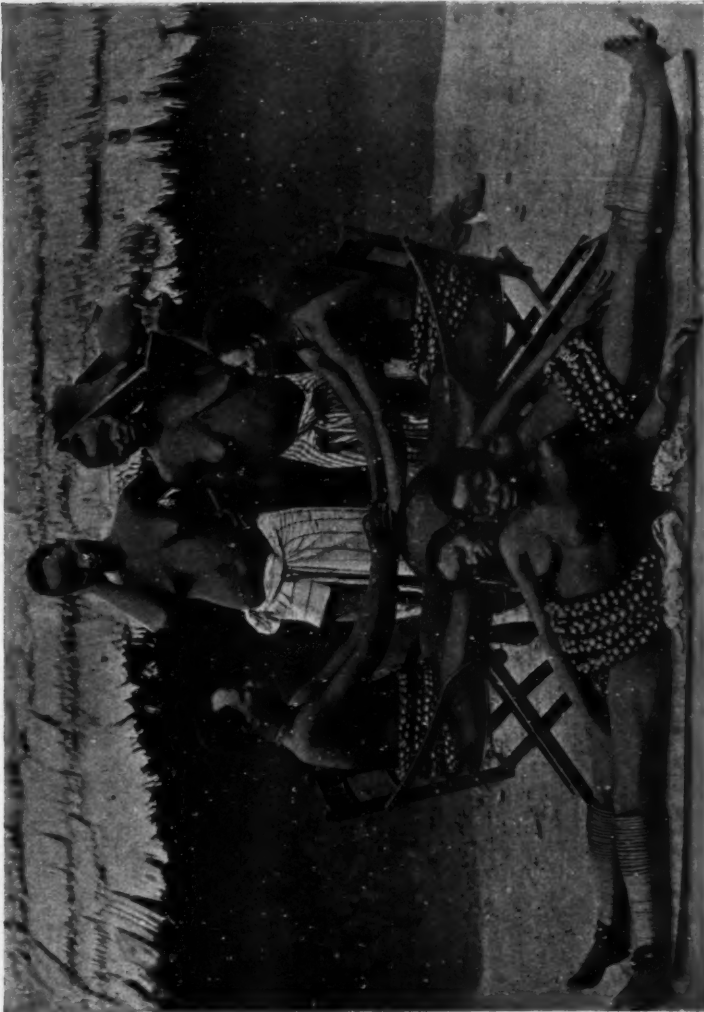


Fig. 1.—Benin Girls with aprons of Bells.

horses," which bells were probably such as were hung to the bridles or around the necks of war horses, in order that the latter might

become accustomed to noises. Pack-horses and camels in the East are often furnished with bells. Oriental caravans are noted for the jingling of the numerous bells suspended from the necks of their animals. The objects of this usage are said to be to enliven the animals, to frighten off beasts of prey, and, above all, to keep the party together, enabling those who might have lingered or strayed to rejoin the caravan by following the sound of the bells. This is of great importance in countries where the routes pass over trackless plains and mountain passes, with no regular roadway. The bells are generally attached to a throat—or chest—band, and are fastened either singly or in a number together.

The bells used on the collar of an old English pack-horse are



Fig. 2.—Set of English Horse-collar Bells and three Square Roman Bells.

shown on fig. 2. Formerly, when the country roads and lanes were narrow, only one horse and cart could pass at a time, so these jingling collar-bells were heard for some distance, and so caused a carrier coming in the opposite direction to halt in one of the wide spots provided on the country roads. We read that Chaucer's monk had also bells on his horse's bridle, which "gyngle as lowde as doth the chapel bell."

Several small Babylonian or Assy-

rian bells of bronze, and both with and without clappers, have been discovered in the North-West Palace of King Ashur-nasir-pal (who lived about 880 B.C.), at Nimrod. These bells were used, no doubt, as harness-trappings; they vary in size from one to three inches in height. There is a similar bell, but rather larger, and somewhat older, in the Louvre Museum at Paris. The early Egyptians used bells to announce the festivals of Osiris, their chief god. Some small bells found at Athens and other places in

Greece, and which are said to belong to the fifth century B.C., will be found in the British Museum. Greek bells all have the same general character. They do not exceed about 5 ins. in height, and are mostly round, though some few are quadrangular. They are of a size suitable to be either affixed to a harness, or to be mounted as musical instruments, or to be rung by the hand. We do not know if these Greek bells were ever used for purposes other than those just specified, nor can we ascertain whether they were cast to any musical scale or particular pitch. It is most probable that they were not. Ovid and others refer to similar bells as being in use by the Romans. (The three square bells in fig. 2 are Roman.)

There is an ancient Japanese legend, or mythological tale, in which a certain goddess Uzume danced before the cave in which the Sun-goddess was hidden, and she is often depicted in Japanese drawings as shaking a cluster of small bells.

From ancient small bells attached to dresses and harness, &c., we come to hand-bells. We first will consider the ancient Celtic bells, upwards of fifty of which have been found in Ireland, and also a few in Scotland, Wales, England, and France, &c. From the earliest Christian times, bells have been used in the services of the Church, and many hand-bells remain which are said to have belonged to certain Saints. Some of them, at least, have, no doubt, belonged to these holy men. The early bells have nothing by which their date may be determined (within several hundred years), yet some have been enclosed in cases or shrines, which can be dated. These cases show that at the time at which they were made each bell was venerated as a relic, presumably of the saint whose name was attached to it. These shrines have been treated as very sacred, and many are undoubtedly works of art. The bell of St. Patrick, which, in itself, is only rudely made of hammered iron, roughly coated with bronze, is $7\frac{1}{4}$ ins. high, including the handle, and is enclosed in an elaborate case or shrine of bronze, inlaid with plaques of gold filigree work, and set with jewels and crystals. This case is eleven inches high. St. Patrick's bell is of the sixth century (A.D. 552), while the case was made for it as lately as between the years 1091 and 1105. The enshrined bell is now one of the most valued treasures of the National Museum in Dublin.

As these Celtic bells are all as a class very similar, I will describe in detail the one here selected for illustration, which is now in Mr. Horniman's collection (see fig. 3). This bell was found, in 1888, by Mr. J. Baker, in an old farmhouse at Bosbury, in Herefordshire, which is a most ancient parish, and in the twelfth century was the

place of residence of the Bishops of the diocese of Hereford, so the bell really might have lain there for generations. This specimen



Fig. 3.—Ancient Quadrangular Iron Bell from Eosbury, Herefordshire.

is formed of a single plate of sheet-iron, cut nearly the form of a parallelogram, 1 ft. 10 ins. in length by 10 ins. in width,

but with the two ends expanded, as in a Maltese cross, then bent into the required shape and riveted together at each side by flat-headed nails. The handle is composed of two vertical projections of iron, united by a cross-piece of wood, and there is still a piece of the latter remaining, which, though very old, is probably not so ancient as the bell itself. The iron clapper is still in its place, and is of the usual form. This bell measures in height $10\frac{1}{2}$ ins., not including the handle, and is 6 ins. in the greater diameter of its mouth¹ by $4\frac{1}{2}$ ins. in breadth. The bell and clapper together now weigh 5 lb. 6 oz. The relic, taken as a whole, is in a wonderfully perfect state of preservation, although it has now, as have most of its brethren, lost the greater part of its original bronze coating. From its character and shape it evidently belongs to the earliest—the quadrangular type, in use by the Celtic Church previous, at all

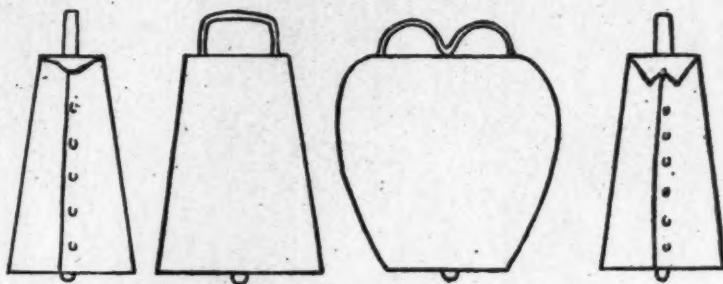


Fig. 4.—Ancient Hand Bell and Modern Sheep Bell.

events, to the Norman invasion. Most probably the relic is of the sixth century. There are certainly present in its structure all the characteristics of bells of that period.

These bells were unquestionably used for sacred purposes by the Celtic missionaries to England from Ireland ages ago, and so are closely identified with the earliest Christianity in this country. It is also recorded that pilgrims in the remote ages of the Celtic Church carried bells along with them, and sometimes, when visiting heathen lands, left them behind as memorials of the Christian visitation. At Rostrevor Church, Co. Down, I understand there is one of these Celtic bells to-day, preserved on a stand on the Communion Table. And, probably, in some other remote churches the same thing will be found.

¹ This bell was exhibited before the Society of Antiquaries in June, 1889, and I exhibited it before the British Archaeological Association in December, 1895.

Ordinary brass is a mixture of copper and zinc; bronze is a mixture of copper and tin; bell metal bronze is composed of two-thirds of copper to one of tin. It is supposed by some writers that the ancients did not mix copper and zinc, and many commentators believe that the word which is in our Bible translated "brass" meant copper unalloyed. The process adopted was this: The iron was heated, and some thick powdered brass or bronze was spread over its surface,

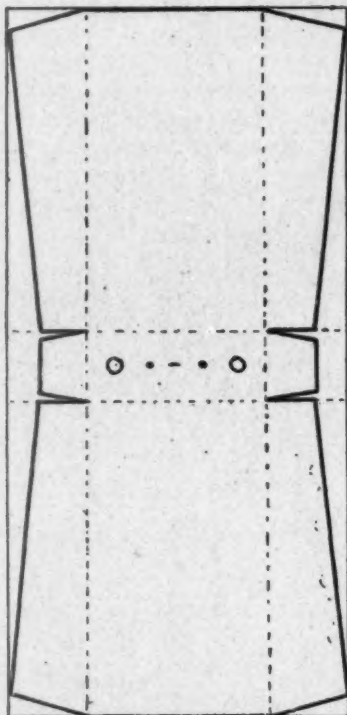


Fig. 5.—Sheet Iron for making Hand-Bell.

and by means of what is called a flux (generally borax) the brass, or bronze, was melted and became a thin coat or plating. This united the metal at the junctions, and retarded, if it did not prevent, rust and decay. Very probably an early bell was in some cases dipped into melted brass or bronze. This coat of brass, or bronze, has, in nearly all cases, almost entirely disappeared, chiefly from the action of rust. The modern sheep and cattle bells are certainly

coated with brass or sometimes bronze, but the ancient bells were probably coated with bronze. However, the term "brass" is often used for bronze.

We shall now proceed to consider the mediæval hand-bell, which is not unlike its prototype the Celtic one, both in form and manufacture. The height of these mediæval hand-bells is usually from 6 to 10 ins. ; the width of, front way is from 5 to 8 ins. ; and the width, edgeways, is from 4 to 6 ins. at the bottom. A handle, in the form of a large staple, is fixed to the top, and the usual clapper hung inside. Being constructed from a piece of sheet-iron, and

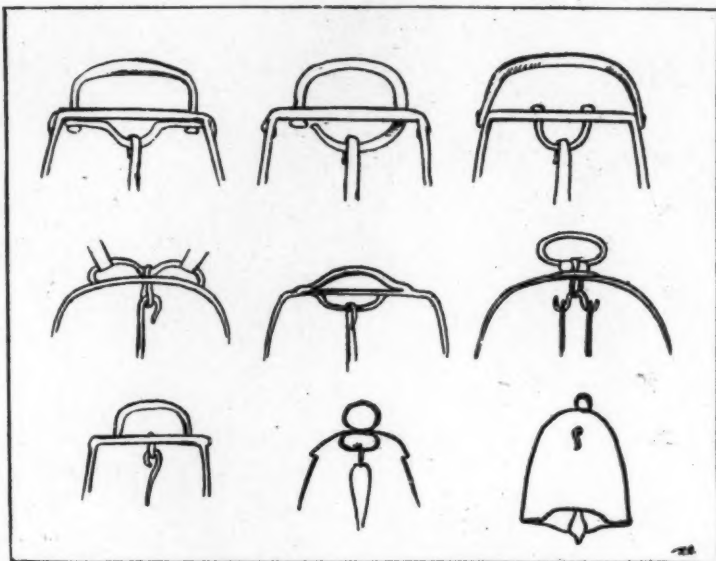


Fig. 6.—Methods of attaching Handle and Clapper to Bell.

riveted, they were probably made by the country blacksmith. This method is still followed for most sheep and cattle bells. It appears, indeed, to have been the usual plan adopted of making hand-bells in the fifteenth, sixteenth, and seventeenth centuries, and, perhaps, in the eighteenth century.

There is, however, a marked difference between the usual form of the early hand-bells and the usual form of the modern sheep and cattle bells (see fig. 4). Looking at these the front way, the bottom of the hand-bell is seen to be as wide as, or wider, than the top ; but

looking at the sheep bell the front way, the bottom is seen to be narrower than the top. It may be assumed generally that if a bell be of the latter shape it is later than if of the former shape.

To make the latter form of bell, the sheet of iron has to be a true parallelogram, instead of having the sides diverging from the middle towards the ends, as will be seen by examining the drawing I have made (see fig. 5). The hanging of the clapper varies in many cases, and so does the mode of attaching the handle, but the method of formation is the same in all. I here give (fig. 6) sketches of different methods of attaching handle and clapper; the first three are from the Northamptonshire bells shown in my



Fig. 17.—Mediæval Hand-Bells.

next illustration (fig. 7), which represent three mediæval riveted hand-bells from the late Sir Henry Dryden's collection.

- | | | | |
|----|------------------|-----|---|
| 1— | Is from Everdon | ... | height $9\frac{1}{2}$, width $7\frac{1}{2} \times 4\frac{1}{2}$ ins. |
| 2— | " Green's Norton | " | 10, " $6\frac{1}{2} \times 5\frac{1}{2}$ " |
| 3— | " Adston | ... | " 10, " $6\frac{1}{2} \times 5\frac{1}{2}$ " |

Sir Henry had told me that he knew of nine or ten of this type in Northamptonshire, and he believed they had been used as alarm bells, for giving notice of fire or robbers. There can be no doubt that these last bells were for use by the hand, and were not cow bells. Their date is probably about the sixteenth century. The domestic and room bells, rung by wire and cranks (now fast dying out since

the introduction of electric appliances), are an invention probably not more than 150 years old, and previous to their introduction it is very probable that hand-bells, riveted or cast, were in common use in houses.

SHEEP BELLS, &c.

In the fields and enclosed parts of England sheep bells are seldom used, but on our downs and mountains they are common, and a shepherd likes to have a good variety, so that his bell wether may "ring changes." I have noticed this on the Wiltshire downs. In fig. 8 will be seen specimens from various parts of the world. There are at the present time but few places in England where cattle bells



Fig. 8.—Cattle and Sheep-Bells.

are used, though there are plenty abroad, and all over Europe sheep bells are employed. Fig. 9 represents two Wiltshire sheep bells with the original neck straps.

In fig. 10 we have two hand-bells from Benin used for summoning the populace to a human sacrifice. The quadrangular one is of cast brass, with a human face in the centre in relief, and is $6\frac{1}{4}$ ins. in height by 4 ins. in width at the bottom; this type of bell is to be found represented on the figures on the metal panels; in fact, on all Benin works of art. The other bell, with a representation of an especially curious human face, was probably made



Fig. 9.—Wiltshire Sheep Bells.

has its ends riveted or welded together. Du Chaillu, in his travels in Equatorial Africa in 1855, mentions hand-bells which he saw in use. Fig. 11 represents one of these bells called the "Kendo"; it is rung to announce the approach of the King. The "Kendo" is the sceptre of royalty in some of the tribes of Central Africa. It is a rude bell of iron, fashioned with a long handle, also of iron and of the same piece of metal, bent downwards. The bell is 6 ins. long, with a handle of 10 ins. I have seen them double.

This kind of sound, says Du Chaillu, which with us announces the vicinity of a herd of cows or sheep, in

in England, or some other part of Europe, as it has on the back "Rd 199,063." It is 6½ ins. in height, and was found in the city of Benin with the other bell just named; similar bells have been brought from the Congo. In fact, a great number of these bells have been brought to England.

In another part of Africa we find also a curious hand-bell in use, which, to a certain extent, resembles the old English kind, inasmuch as the African bell also is made of sheet-iron and

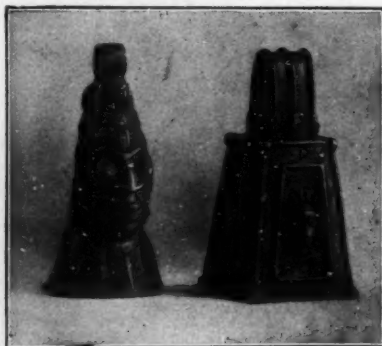


Fig. 10.—Brass Bells from Benin.

Africa precedes the advent of the Sovereign, who uses the Kendo only when on visits of State or on business of importance. The "medicine men" wear a similar shaped bell, suspended by an iron chain, which will be seen by examining the last illustration (fig. 11).

The bells of Central Africa are mostly made on one principle, though not on precisely the same pattern; they are all wrought or riveted (I believe in no case cast, except those of Benin, which I have mentioned), so they claim our attention on that account. These simple bells evidently derive their

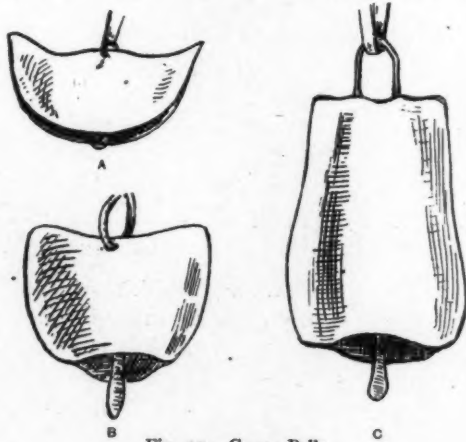


Fig. 12.—Congo Bells.



Fig. 11.—Congo Iron-Bells.

origin from shells of certain nuts, or other hard fruits, which, when suspended, and a wooden clapper hung within them, can produce a sound of some resonance. There is a very good specimen of this kind in the Brighton Museum. The next advance in the non-metallic bell was evidently the carving of it out of some hard wood, so as to increase its size and add to the power of its sound. Next, the superior resonance of metal became apparent, and little

bells were made, shaped exactly like nuts. This point once obtained, the variety in the shape of the bells became a mere matter of taste on the part of the maker, who was in all cases a blacksmith.

Fig. 12 (A) is a small iron bell made in exact imitation of the nutshell, used for rattles. Fig. 12 (B) is a larger iron bell, used chiefly as a cow-bell, an improvement on "A". The length is greater than



Fig. 13.—Cattle Bell, from Shan States.

the former specimen. Fig. 12 (C). We have a bell which approaches nearer to our familiar type of bell than any other. Instead of being flattened, as the others are, it is tolerably wide, and is made from one piece of sheet-iron, bent and welded together at the sides. Captain Burton relates a curious custom he saw in Dahomy, in which the hand-bell plays an important part. He says that when the King's

women-slaves go to fetch water they are headed by one of their number carrying a rude bell suspended to the neck. When the leading woman sees any man in the distance she shakes the bell vigorously and calls out "*Ganja*," viz., "*the bell comes*"; as soon as the tinkle of the bell reaches the ears of the man he immediately runs into the woods and turns his back on the woman, and waits patiently until the line of them has passed. All men are obliged to escape as fast as they can, for if even one of the water-pots should happen to be broken the nearest man would be accused of having frightened the woman who carried it, and would be certainly sold into slavery.

In fig. 13 is represented a very curious form and arrangement of a cattle bell. It comes from the Shan States of Burmah, and is meant to be fastened on to the back of the leading pack-bullock of a caravan. The bell is hung in a bamboo frame. My illustration is from a fine specimen in the British Museum. In the Horniman Museum are two hand-bells, with cocoanut-fibre handles attached, used by the Buddhist priests in Ceylon; also priests' bells from Thibet and other parts of India.

In fig. 8 is a group of foreign cattle and other bells. In the centre is an iron bullock bell from Kandy, Ceylon, 7 ins. high; above it is hung a camel bell from Smyrna, which is a cluster of four, each one acting as a clapper to the larger. The small bell with the long strap is from Darjeeling, India; to the left of it is a Swiss cow bell, and on the extreme right an English sheep bell. In front, a camel bell from Beloochistan with a bone clapper. In fig. 14 we have two very interesting bells from the island of Java. The large one is made of wood, with two clappers, one of wood and the other of iron. It is used for cattle. The small one is of cast brass, and is employed for sheep; both have the original cords by which they are hung from the animal's neck. In Fiji the natives use a curious kind of bell,



Fig. 14.—Cattle Bells from Java.

made of hard, heavy wood; it is employed for calling the people together for feasts, &c.

In the South Kensington—now called the Victoria and Albert—Museum, are some very interesting Italian hand-bells of the sixteenth and seventeenth centuries, beautifully designed and ornamented. My next illustration (fig. 15) represents seventeenth century Italian hand-bells in our Museum.

Then there are the hand-bells used by the Holy Catholic Church, such as the Sanctus bell. This is generally fixed outside on the



Fig. 15.—Italian Hand-Bells. 17th Century.

eastern gable of the nave, and rung at the elevation of the "Host." In the absence of a fixed bell, small bells carried by acolytes are rung. They are often the subject of rich ornamentation, and sometimes consist of a carillon of three or four small bells, hidden within one large bell, thus blending their sound; in this form it is called a Sacring bell, and the poet says—

"Her eye was as bright as the merry sunlight
When it shines on the dewy grass;
And her voice was as clear as a sacring bell,
That is rung at the Holy Mass."

In contrast with these Italian hand-bells are those used in Hindu Temples, as for instance, those used in a Brahmin Temple, surmounted with Nandi, the bull of Siva.

Most of my illustrations are from specimens in Mr. Horniman's collection.

On the large bells, which comprise temple, church, and clock bells, &c., I will deal in my next article.

RICHARD QUICK,
Curator.

*The Horniman Museum,
Forest Hill.*

Bronze Bowl found at Needham Market, Suffolk.

NEEDHAM MARKET is situated on the west bank of the river Gipping, eight miles north-west of Ipswich. The late Mr. Maw, banker, of Needham Market, formerly had in his possession the antiquities shown on figs. 1, 2, and 3, consisting of (i.) a bronze bowl or vessel with zoömorphie handles, ornamented with enamel; (ii.) a shallow bronze bowl, with pairs of rings on each side for attaching the handles; and (iii.) a pot containing Roman coins. The following letter from the present representative of the banking firm at Needham Market seems to indicate that these precious relics have been either lost or destroyed.

Hurstlea, Needham Market,

9th June, 1898.

DEAR SIR,

In reply to your letter of the 24th ult., I much regret that I have been quite unable to find any trace of the bowl. I quite recollect seeing it in my young days, and my impression is that it was about a foot in diameter. My aged mother tells me it was found, she thinks, in the parish of Badley, about half-a-mile from here, when the railway was being made. She does not think it was more than three or four feet below the surface of the ground. I am very sorry I am unable to give you further information.

Yours, very truly,

S. MAW.

J. Romilly Allen, Esq.

I first came to know of these antiquities having been discovered from an exhibition of drawings of them by Mr. Hamlet Watling, before the British Archaeological Association¹ in 1880. The drawings were not made further use of by the Association, and were, I suppose, returned in due course to Mr. Watling. I referred to the Needham Market find in a paper on "Metal Bowls of the Late Celtic and Anglo-Saxon Periods," read before the Society of Antiquaries on January 20th, 1898, and published in volume lvi. of *Archæologia*.

¹ See *Journal of British Archaeological Association*, vol. 36, p. 107.

Bronze Bowl found at Needham Market. 243

Nearly two years after the reading of the paper I received a letter from Mr. G. E. Fox, F.S.A., the well-known authority on Romano-British remains, dated December 9th, 1899, which contained the following passage:—

"Looking over your paper on 'Metal Bowls of the Late-Celtic or Anglo-Saxon Periods,' I find a mention of one found at Gate Ford, Needham Market, about which there seems to be no information. I have recently had sent to me, to look over, a number of drawings of antiquities from Suffolk, belonging to Miss Nina Layard, of Ipswich, and amongst them is one of the very bowl you mention, with tinted rubbings of the details."

This drawing was no doubt the one exhibited twenty years ago before the British Archæological Association, and it was made by Mr. Watling from the objects themselves, at Mr. Maw's house, in



Fig. 1.—Bronze Bowl with Zoöomorphic Handles and Enamelled Decoration found near Needham Market.

(From a drawing by H. Watling.)

1865. Miss Layard has most kindly placed the drawing at my disposal, and the illustrations figs. 1 to 7 have been reproduced by photography from it.

The bowl¹ or vessel shown on fig. 1 was 6 ins. high and $7\frac{1}{2}$ ins. in diameter. The body of the vessel was of bronze, and it had most beautiful spiral decorations executed in *champlevé* enamel silver gilt

¹ I have called this a bowl because all the other vessels of the same type are open at the top. As far as I am aware, this is the only one which was closed by a cover.

244 *Bronze Bowl found at Needham Market.*

round the rim at the top, on the lid on the lower parts of the handles, and on the bottom (figs. 1 and 4 to 6). The lid was $3\frac{1}{4}$ ins. in diameter and the circular disc on the bottom 3 ins. in diameter. In the middle of the disc on the bottom was a circular piece of ornament, $1\frac{1}{8}$ ins. in diameter, raised about $\frac{1}{12}$ in. above the rest. The enamelled

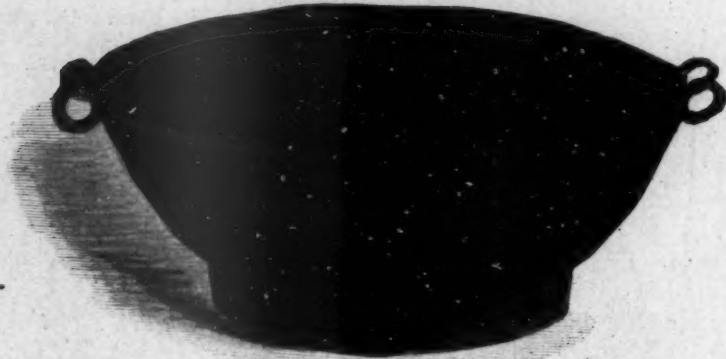


Fig. 2.—Shallow Bronze Bowl found near Needham Market.
(From a drawing by H. Watling.)

parts of the handles were each 2 ins. long by $1\frac{3}{8}$ ins. wide. The handles terminated in beasts' heads and were provided with rings for suspension $1\frac{1}{4}$ ins. diameter outside and $\frac{7}{8}$ in. diameter inside (see fig. 7).

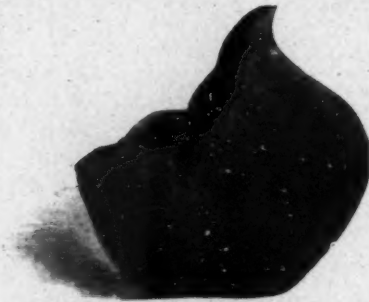


Fig. 3.—Pot containing Roman coins found with two Bronze Bowls near Needham Market.
(From a drawing by H. Watling.)

The shallow bowl shown on fig. 2 was 1 ft. 1 in. in diameter and $4\frac{1}{2}$ ins. high. It was of bronze and had pairs of rings at each side, into which the handles fitted, a beaded rim round the top, and a foot with pierced ornament resembling debased scrolls of foliage.

Bronze Bowl found at Needham Market. 245

The broken crock shown on fig. 3 was $3\frac{1}{2}$ ins. high. Mr. H. Watling states that it contained numerous Roman coins dating from Antoninus Pius. He also says that the bronze vessels fell to pieces soon after he drew them.

According to the description written on Mr. Watling's drawing, the exact place where the objects were dug up was Gate Ford. However, no such name appears on the Ordnance Map (scale 1 inch to the mile old survey sheet 50 S.W.), but if it was as Mrs. Maw says, in the parish of Badley, it must have been somewhere along the line of the railway between Needham Market and Stow Market.

The great importance of the find is that it enables us to fix approximately the date of the peculiar type of bronze bowls with zoomorphic handles and enamelled decoration described in my paper in *Archæologia* already mentioned. The Roman coins are later than the middle of the second century A.D., and the shallow bronze bowl shown on fig. 2 is of a well-known Saxon form.¹ This bears out my suggestion made in *Archæologia* that the bronze bowls with zoomorphic handles and enamelled decoration belong to the end of the Late-Celtic period and the beginning of the Saxon period (say A.D. 300 to 600).

The characteristics of the metal bowls of this class are that they have :—

- (1) A concave fluted moulding just below the rim, and sometimes corrugations on the bottom.
- (2) Handles terminating in beasts' heads, projecting over the rim, and having rings for suspension.
- (3) Enamelled decoration on the lower parts of the handles and on circular discs soldered on to the bottoms.

Some of the earlier examples belonging to the Late-Celtic period are made of cast bronze, but the more recent ones are usually of very thin hammered bronze.



Fig. 4.—Enamelled disc on bottom of Bronze Vessel found near Needham Market. Scale $\frac{3}{8}$ linear.
(From a rubbing by H. Watling.)



Fig. 5.—Enamelled portion of Handle of Bronze Vessel found near Needham Market. Scale $\frac{3}{8}$ linear.
(From a rubbing by H. Watling.)

¹ Compare with example found at Wingham, near Sandwich, Kent, in 1843, and afterwards in the Londesborough Collection, illustrated in J. Y. Akerman's *Remains of Pagan Saxondom*, p. 23.

246 *Bronze Bowl found at Needham Market.*

The object of the fluted moulding round the top is partly to give strength and partly to form a suitable hollow to receive the suspension rings.



Fig. 6.—Enamelled Lid of Bronze Vessel found near Needham Market.
Scale $\frac{1}{2}$ linear.
(From a rubbing by H. Watling.)

Let us now trace the evolution of the zoömorphie handles. The first idea seems to have been that of an animal of some kind climbing up to look into the inside of the vessel, as in the old-fashioned stone-ware beer jugs. A zoömorphie handle of this kind, but with the head turned backwards, is shown on fig. 8.



Fig. 7.—Suspension Ring of Bronze Vessel
found near Needham Market.
Scale $\frac{1}{2}$ linear.
(From a rubbing by H. Watling.)



Fig. 8.—Handle of Bowl in the shape
of a Lion, from Scandinavia.

Sometimes, as in the specimens from Norway and Sweden, the body of a bird is substituted for that of a beast (see fig. 10), but the ears of the beast are still retained (fig. 11). The shape of the body of the bird survives in the enamelled portion of the handle

Bronze Bowl found at Needham Market. 247

of the Needham Market bowl (fig. 5). In the last stage of the degradation of the beast-motive design the head of the beast alone



Fig. 9.—Late-Celtic Bronze Bowl, with Zoömorphy Handle, from Keshkarrigan, Co. Leitrim, $5\frac{1}{2}$ ins. in diameter and $2\frac{1}{8}$ ins. deep.



Fig. 10.—Bird-Motive Handles of Bronze Bowls, found in Scandinavia.

remains and the body assumes the form of a circular disc of enamel, as on the handle of the Barlaston bowl (fig. 12).

248 *Bronze Bowl found at Needham Market.*

It will be noticed that the design of the ornament on the enamelled handle of the Barlaston bowl is purely Late-Celtic in character, as it consists entirely of long, sweeping curves, or what may be appropriately called flamboyant work, and closely-coiled spirals are conspicuous by their absence. Contrast this with the enamelled lid and bottom of the Needham Market bowl (figs. 4 and 6). Here long, sweeping curves are still the main feature in the design, but instead of beginning and ending in round circles of enamel they branch



Fig. 11.—Bird-Motive Handle of Bronze Bowl, found in Scandinavia.

out of or run into closely coiled spirals like those of the decoration of the Bronze Age. This latter class of *spiral* work, as distinguished from *flamboyant* work, occurs in the early Christian illuminated MSS. of the Irish and Northumbrian schools, more especially in the Books of Durrow (fig. 13) and Kells in the Library of Trinity College, Dublin, and the Lindisfarne Gospels in the British Museum.

No bronze bowls with enamelled spiral ornament have been found in Ireland, Wales, or Scotland, and we have been able to prove that these bowls belong to the transition period between Celtic and Saxon

Bronze Bowl found at Needham Market. 249

Paganism and Celtic and Saxon Christianity before A.D. 650, which is an earlier date than can be assigned to any illuminated MS., containing spiral decoration, in Great Britain.



Fig. 12.—Enamelled Handle of Late-Celtic Bronze Bowl, found at Barlaston, Staffordshire. Scale $\frac{1}{2}$ linear.

A highly conventionalised beast form made up of flamboyant curves occurs on a Late-Celtic bronze bowl found at Keshkarrigan,



Fig. 13.—Spiral Ornament from the Book of Durrow, copied from enamelled decoration of Late-Celtic Bronze Bowls.

250 *Bronze Bowl found at Needham Market.*

Co. Leitrim, now in the Museum of the Royal Irish Academy¹ at Dublin (fig. 9).

It follows, therefore, that the Christian artists who illuminated the MSS. must have copied their spiral ornament from the designs invented by the Pagan enamellers, and as all the bowls of the class we have been describing have been found in England,² it is there³, and not in Ireland, that the spiral work of the MSS. must have originated.

I am indebted to Mr. George Coffey, M.R.I.A., for the photograph of the Keshkarrigan bowl, and to Dr. Ingvald Undset's paper entitled "Petites Études sur le Dernier Age de Fer en Norvège," in the *Mémoires de la Société Royale des Antiquaires du Nord* for 1890 for figs. 8, 10, and 11.

J. ROMILLY ALLEN.

¹ See Sir William Wilde's *Catalogue*, p. 534.

² Of course excepting those imported into Scandinavia, of which sixteen have been found in Norway and one in Sweden.

³ Probably at Lindisfarne.

Notes on Archæology and Kindred Subjects.

THE MEMORIALS OF HENRIETTA MARIA, BARONESS WENTWORTH, OF NETTLESTEAD.

MACAULAY (*History of England*, i., 628) concludes his reference to the Duke of Monmouth and Lady Wentworth by mention of her memorials at Toddington, in Bedfordshire. Of these one is "the sumptuous mausoleum" over the vault under the north transept of the church; the other "a less costly memorial long contemplated with far deeper interest: her name carved by the hand of him whom she loved too well, a few years ago still to be discerned on a tree in the adjoining park." These memorials were seen by the writer in 1889, when visiting Toddington with the object of collecting particulars of the Wentworth family, their mansion, and estate, which quest was very willingly assisted by the genial and intelligent antiquary who then was master of the estate, but has since passed to another world. This kindly gentleman, Major William Cooper Cooper, D.L., F.S.A., was eminently qualified by his tastes and studies to be the custodian of an historic site, and here had thoroughly acquitted himself of the responsibility. Every relic had been carefully preserved, every vestige studied, and it was with evident enjoyment that, walking through his beautiful grounds, he pointed out each interesting object, and every trace of what had once existed. Among his relics none was more treasured than "The Monmouth Oak," to which the historian refers. The park has long since been divided, and the tree, carefully guarded from injury by an iron railing, is now isolated in a pleasant little close off the gardens. It is not yet a very old tree, and 220 years ago its young and unseared bark may well have tempted Monmouth to incise on it with his pocket-knife the name or initials of his love. Of course the letters have not endured until now, but the denuded place on the trunk, just at the convenient height for the carver, shows where they have been. The tree was healthy and full of leaf, but had not passed unscathed, for the great scar apparent in the photograph, reproduced on p. 253, tells of the lightning that had torn away its probably earliest branch. The girth of the tree at the name-mark was sixteen feet.

The story of the unfortunate Duke of Monmouth and Lady Wentworth has been often told, yet a concise repetition of it seems a fitting, if not necessary, accompaniment to the pictured memorials.

Henrietta Maria Wentworth was the heiress of her grandfather, the valiant old cavalier the Earl of Cleveland, whom she succeeded in the Barony of Wentworth of Nettlestead, her father, Thomas, Lord Wentworth, the Earl's only son, having predeceased him by two years. The Earl and his son (the first Colonel of the Guards, a regiment which, during exile, he had been instrumental in raising in Flanders) had been impoverished, partly by extravagance and partly by their service in the Royal cause, and, after their return from exile at the Restoration, seem to have had scarcely any income beyond the pensions allowed them by Charles II. The Nettlestead estate in Suffolk had been sold, but the Toddington estate, though hugely encumbered by debt, descended to the heiress when about ten years of age, and the widow, her mother and guardian, Philadelphia (Carey), the dowager Lady Wentworth, so skilfully administered the property that in a few years a large amount of debt had been paid off. We do not learn where Henrietta's earliest years were passed, but probably it was at Toddington. At the age of seventeen—much earlier than warranted by discretion—she is found at Court, joining in its frivolous gaities, and taking part in the perilous entertainment of "masques." In one of these, called *Calisto*, she is named as personating "Jupiter in love with Calisto."¹

Also of the pleasure-seeking throng was the handsome young Duke of Monmouth, the King's eldest natural son, the darling of his father and of the Court: in the list of "Great Persons" taking part in the masque he is one of "the men that danced." Thus thrown together, the young Duke and the young Baroness passed beyond the limits of stage love-making, and drifted into the reality. But, alas! between them there could be no legal union, for Monmouth (who was eight years older than Henrietta) when but a boy of fourteen years, had, in order to secure him a fortune, been married to the Buccleuch heiress, and now, meeting his true love, he found himself in fetters. So law was broken and nature followed.

The two Ladies Wentworth, mother and daughter, remained at Court apparently five years, and at the beginning of 1680 they went down to Toddington. Thither Monmouth followed them, and there, it would seem, he became domiciled, or was at least a very frequent visitor; witnessing to this intimacy is an old plan of the mansion, whereon an apartment named "Duke of Monmouth's Parlour" adjoins another designated "Lady's Parlour." It may well have been at this period that he carved the name of his love on the young oak. But at Toddington he was not allowed to dally long; he had become the centre of political intrigue, and conspirers against the existing or future sovereign designed him as the Protestant heir, and drew him into their meshes. In 1683 he was to some extent concerned in

¹ *Calisto, or the Chaste Nymph*, by John Crowne. (Copy at the British Museum.) It contains "The names of those Great Persons who had part in the Representation."

the Rye House Plot, and although pardoned by his indulgent father, he was the very next year, untaught by experience, again found involved, and, to escape arrest, had to flee the country.

At Brussels Lady Wentworth joined him, and thence they went to the



"The Monmouth Oak," Toddington, Beds., 1890.

Hague, where they were received as persons of illustrious rank by William, Prince of Orange. Well had it been if, following the counsel of that sage prince, the ill-fated Monmouth had then cut himself adrift from English conspirators, and taken service in the army of the German Emperor! But

stronger minds prevailed over his, and on the death of Charles II. the glitter of a crown tempted him, under pretence of being the champion of Protestantism, to head a rebel army for the dethronement of his uncle, the Papist James II. From first to last it was a wretched enterprise. At the outset the failure of promised money from England compelled even the pawning of Lady Wentworth's jewels to defray expenses, and when, at the end of May, 1685, three ships set sail from Amsterdam, conveying Monmouth, Lord Grey, his principal officer, eighty-three men, some arms and munitions, they were delayed by contrary winds, and spent eighteen days in their passage to Lyme, in Dorsetshire.

Monmouth's rebellion and its speedy discomfiture form a chapter in English history, and in our story needs but slight reference. His banner, set up in the market-place of Lyme, and his proclamation of rebellion and claim to sovereignty—which cut the ground from under his feet in case of failure—speedily attracted the peasants of the West, who ultimately swelled his force to 6,000 men. But their equipment was miserable, and the arms of the greater number were no more than the implements of the farmyard. The influential and monied nobles and gentlemen of the Western counties stood aloof, and withheld their expected support. After three weeks of marching and counter-marching, the disheartened leader and his host were for a second time at Bridgwater. The royal troops had arrived to oppose them, and were encamped at the near village of Weston Zoyland. Monmouth and his officers desperately resolved on a night attack, and by a circuitous causeway route across Sedgmoor approached the camp. But here one of the great "rhines" or dykes of the moor intercepted the attack, and an accidental or treacherous pistol-shot alarmed the King's soldiers, who, quickly forming their disciplined ranks, poured across the dyke a volley of musketry into the mass of insurgents. These were thrown into confusion by the fright and stampede of the untrained farm-horses attached to the ammunition carts, and such firearms as were carried being thus rendered useless, the rebels had only their swords, their pikes, and their scythes with which to repel the onslaught of the troops, which were soon upon them. The rebel peasants fought bravely, but their resistance could not long endure, and as they fled from the field they were cut down by the King's cavalry with terrible slaughter.

It was yet early morning of the 6th July when Monmouth and his officers fled from Sedgmoor; on the second day of their flight they reached Cranborne Chase, in Dorsetshire, and leaving their exhausted horses continued the escape on foot. But their pursuers gained on them, and on the morning of the 8th the wretched, starving Duke was found in the ditch of a field still known as "Monmouth's Close," in the parish of Woodlands. A few days later the captive was in London, and but short shrift was allowed him. In the prime of manhood life was hard to part with, and with too great abjection he begged it in the presence of the King, who was relentless; but when hope had forsaken him he bravely faced death. It

strikes us how much quicker in those days than in our own was the action of law, although we may think the penalty meted out to this poor royal rebel more summary than usual. It was but one week after his capture in the West that on the 15th July he mounted the scaffold on Tower



The Monument in Toddington Church, Beds., to Henrietta Maria, Baroness Wentworth.

Hill, and scarcely five weeks had passed since his landing at Lyme Regis. To the last Monmouth was constant in his love to Lady Wentworth, nor could the attending Bishops convince him that there was sin in their relations; in Heaven's sight she was his true wife, not the lady to whom in

irresponsible youth he had been wedded; his last words were in defence of her honour.

Lady Wentworth returned to England in the autumn, and then it was but to die broken-hearted at Toddington. She survived Monmouth but nine months, and on the last day of April, 1686, her body was laid to rest in the vault of her grandfather, under the north transept of Toddington Church. Over the vault arose, some ten years later, the stately monument represented on p. 255; it had been provided by the will of her mother, who had outlived her. It has been very sadly mutilated, perhaps wantonly, possibly by material falling from the roof, for during many years this church was shamefully neglected. So we see that the delicately carved angel-boys have lost limbs, one of them the head, and the bust of the lady, which once surmounted the structure, was at my visit lying in fragments on an older monument opposite. The inscription is merely formal, and makes no reference to the tragedy of Lady Wentworth's life; it states that she died unmarried, April 23rd, 1686. The date of birth or the age at death is not recorded, and as this is not precisely found elsewhere the omission is disappointing; from certain evidence, however, with which the reader need not be troubled, Lady Wentworth's years could not have exceeded twenty-nine. Reflecting that probably but five years elapsed between the carving of the name on the oak by Monmouth and his death on the scaffold, and but nine months more until the grave opened for Lady Wentworth, we close the mournful story.

As Toddington is so much connected with our subject, a concise abstract of its history may be welcome. During a century and a half after the Conquest it was a possession of the Norman Counts of Perche. In 1216 it passed to William Marshall, Earl of Pembroke, and very soon afterwards to Sir Paulin Peivre (or Piper), Steward of the Household to King Henry III., who at Toddington built a "palace . . . the admiration of all beholders" (M. Paris). For two centuries it remained with the Peivres, one or more of whom built the fine church, in the south transept of which two knights of the family have effigies. In 1429 the Peivre heiress carried the estate to Sir John Broughton, who and his heirs successively had it just a century, and then the Broughton heiress conveyed it to her Kentish husband, Sir Thomas Cheney (or Cheyne), K.G. Their son, Henry, "the extravagant Lord Cheney," pulled down the Peivre "palace," and built a mansion which in its turn was famous for magnificence. But Lord Cheney (in 1572 made a Baron by Queen Elizabeth, who twice visited him) dying in 1587, left no heir, and in 1614, on the death of his widow—a lady of the family of Wentworth, of Nettlestead—Toddington passed to the representative of her family.¹ This heir was Thomas, fourth Lord Wentworth, of

¹ Of the Cheneyes there are three much mutilated tombs in the south transept of Toddington Church—(1) of Anne (Broughton), wife of Sir Thomas Cheney, and mother of Henry, Lord Cheney, d. 1561; (2) of that Lord, d. 1587; (3) of Jane (Wentworth) his wife, d. 1614. The fine church in 1890 was in tolerable condition, but it is now too large for the diminished town, and lacks resources for its maintenance.

Nettlestead, afterwards Earl of Cleveland, who has been mentioned as the grandfather of our unfortunate heroine, Henrietta Maria, Lady Wentworth.

After the untimely death of Lady Wentworth in 1686, the succession to Toddington is a somewhat complicated matter.¹ It, and also the Wentworth barony, went to her aunt, Anne (Wentworth) Lady Lovelace, and from that lady to her granddaughter, Martha (Lovelace), Baroness Wentworth, who married Sir Henry Johnson, Knight. Of that marriage there being no issue, it was arranged that Anne Johnson, Sir Henry's only child by a former marriage, should be united to Thomas Wentworth, third Earl of Strafford (more correctly first Earl of the second creation), and that Toddington should descend to their heir. Thus curiously the estate (not the barony, which passed to the Noel family) returned to Wentworth, not to the branch which had held it, for that was extinct, but to one distantly kin to it, of Yorkshire. In that county the Earl of Strafford had commenced to build Wentworth Castle (now the seat of Vernon-Wentworth), which his heir completed magnificently, and this William, the fourth Earl, not caring to maintain the Toddington mansion (which, having been scarcely inhabited for half-a-century, had become much dilapidated), pulled it down in 1745, leaving only a remnant to serve as habitation for his steward.

Again, on the death of this Earl, in 1791, there was no heir male, and the property devolved on his co-heirs, the children of his sisters. With these it remained some fifteen years, and in 1806 was bought by Mr. John Cooper, the grandfather of Major Cooper, the kind host of the writer. But the failure of heir male, the fate which has so persistently attended this estate, yet continued. Mr. Cooper had no son; his heiress, however, marrying her cousin, the name of the owner was not altered. William, the second Cooper, raised in 1842 a new manor house on the old site, incorporating with it the remnant of Lord Cheney's mansion. This his son, the Major, succeeded to and finished with much good taste. The great kitchen of the Tudor house has become a very handsome dining-room, and one of two immense fireplaces (17 ft. wide by 5 ft. deep) having been retained, it now forms a recess which, with a grate of ancient form but moderate capacity in the centre, affords ample ingle room for after-dinner enjoyment. And with other relics of the former home of Cheney and Wentworth, one of the four octagonal towers, which stood at the angles of the mansion, remains, yet fulfilling its original purpose of stairs to the rooms above. The gardens and grounds around the house are of considerable extent, and, although the park has been divided, its former boundary can still be traced by the ancient trees remaining in the hedge-rows; while the historical oak which has occasioned this article has, as we have seen, been specially provided for.

Major Cooper died in January, 1898, leaving his carefully cherished and pleasant home to his only son, whose daughters are at present his co-heirs.

W. L. RUTTON, F.S.A.

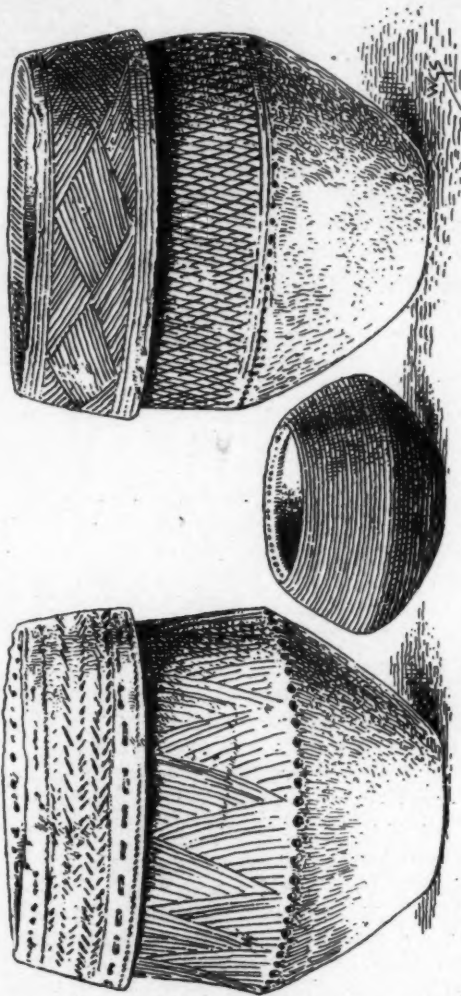
¹ The succession to the estate, and other matters touched on in this article, are treated greater length in *Three Branches of the Family of Wentworth*, by the writer.

BRONZE AGE BURIALS ON FAIRSNAPE FARM, BLEASDALE,
LANCASHIRE.

We are indebted to Mr. G. C. Yates, F.S.A., Secretary of the Lancashire and Cheshire Antiquarian Society, and to Mr. S. Jackson, Local Secretary of the Society, for the following report of the recent find of Bronze Age sepulchral remains on Bleasdale Moor, which appeared in the Lancaster and other papers for June 23rd, 1900. The photographs of the urns used for the illustrations were kindly supplied by Mr. Jackson, who discovered them.

Members of the Lancashire and Cheshire Antiquarian Society, to the number of between thirty and forty, on Saturday, June 16th, paid a visit to the Celtic remains unearthed at Bleasdale by Mr. Shadrack Jackson, of Calder Vale, and Mr. T. Kelsall, of Fairsnape. In 1898, Mr. Kelsall, who takes an intelligent interest in antiquarian research in the district, drew Mr. Jackson's attention to a clearly defined mound and earth circle on Wild Moss, which forms a part of his holding rented from Mr. E. Sharp, of Linden Hall, Carnforth, the owner of the land. The raised portions of the ground were only a few inches above the surface of the surrounding land, but were sufficiently distinguishable as to clearly indicate a circle about twenty-four yards in diameter. Upon digging about three and a half feet below the surface the explorers came upon five trees in a state of pulp, about twelve feet long, laid side by side, others evidently following end to end round the inner part of the circle, thus forming a platform. Feeling confident that such a structure would not have been formed without a purpose, the investigators determined to excavate further at a future date, and researches were resumed, with the result that in September, 1899, they were rewarded by the discovery in the centre of the circle, and at the depth of 1 ft. 10 ins., embedded in clay, of two cinerary urns, apparently of Celtic character. These urns are ornamented on the outside, and contained charcoal and calcined bones. One is about 8 ins. in height, and the other 7½ ins. In the larger one was found a smaller vase, filled with the same material as the others. The urns were very soft when taken out, but have become harder by exposure. Traces of charcoal were also discovered underground as the excavations proceeded. Mr. Jackson reported the discovery to the Lancashire and Cheshire Antiquarian Society, and subsequently read a paper on the subject before that body. The find has been described by Rev. Canon Greenwell, of Durham, as being quite unique. The remains, so far as they had been uncovered, consist of two circles, the larger of which is some 155 ft. in diameter, having its circumference formed of upright logs, sunk some depth into the clay. Many of these timbers are from two or three feet in diameter, and are of hard, solid oak, in a wonderful state of preservation. The larger timbers are placed at regular intervals around the perimeter, the spaces within being filled with smaller logs except at one point on the south-west side, where the gateway or entrance evidently stood. Inside and at the easternmost point of this circle there is a smaller

one, with the platform above described. It was in the centre of this circle that the urns were discovered. The interior of the smaller circle has been excavated, but no further relics have been discovered. It is,



Bronze Age Cinerary Urns, found on Fairsnape Farm, Blesdale, Lancashire.
(Drawn by Worthington G. Smith, from a photograph.)

however, proposed to continue the work until the whole of the area has been laid bare. The trench or ditch in which the timbers were embedded is now filled with turf, the natural formation of vegetable decay during the period

of hundreds of years. A large slab of stone was discovered, and it was expected that something would be found beneath it, but the efforts of the explorers in this particular were unrewarded. Several pieces of stone, evidently shaped by the hand of man, were also found, and Professor Boyd Dawkins expressed the opinion that they may have formed part of a broken quern, an ancient corn-milling contrivance.

The party, which included Professor W. Boyd Dawkins, F.R.S., and several distinguished local antiquaries, drove in wagonettes from Garstang and Catterall Station to Brooks Farm, whence most of them proceeded on foot over the quaint and interesting pack-horse bridge that spans the Brock and through the fields to the scene of Mr. Jackson's operations. Here a prolonged examination of the remains was made, Mr. Jackson and Mr. Kelsall affording valuable information to the visitors. After some time had been spent in this interesting pursuit, Mr. Jackson read a paper descriptive of his find.

"In the summer of 1899," he said, "my attention was directed to what appeared to be a circle in the grass upon Fairsnape Farm.¹ It was not very distinct, but still sufficiently so as to enable it to be distinguished from the surrounding moor. I did not think much of it at the time, but considered it worth making a search for anything which it might chance to contain. Mr. Thomas Kelsall kindly gave his assistance, and to his intelligent efforts we are indebted for much that is of interest in the discovery. Commencing our explorations from the inner part of the circle, at the depth of about 4 ft. we came upon tree logs laid in front of each other horizontally, apparently round the circle. We did not examine the whole of these at the time, but satisfied ourselves that they were continuous, except at the eastern part of the circle. I shall presently show that we were correct, and explain the reason for the omission. Judging that such a structure would not be made without a purpose, I determined, in 1899, to search again. Commencing in the centre of the circle, at a depth of about 1 ft. 10 ins. we were rewarded by finding two cinerary urns, one of them about 8 ins. high, and the other about 7½ ins. Inside this latter, inverted into its mouth, was another small round urn. All were filled with small bits of bone and charcoal, and were tastefully, though rudely, embellished. They were very soft when found, and must have been dried to some extent before interment, or they would have become incorporated with the clay in which they were embedded. Not feeling satisfied that all which this circle contained had been discovered, and having obtained the kind consent of the owner of the estate to make further researches, I determined this year to uncover the whole of the circle. Its diameter is about 75 feet, measured from the outside of the earth mound. I did not expect to find any further interments, but thought that bronze or

¹ Fairsnape Farm is situated on the south-west slope of Fairsnape Fell at the south end of Bleasdale Moor, six miles east of Garstang, between Preston and Lancaster.

flint articles might be discovered. In this we were disappointed, but we found something of more importance, namely, a circle, consisting of eleven tree logs, placed upright between the urns and on the inside of the log platform. They varied in depth from 1 ft. 5 ins. to 1 ft. below the top soil, whatever height they originally may have been, and varied in size, mostly being about 8 ins. in diameter, and were charred at the top, apparently by the action of fire. A close examination of the mound showed that a layer of clay had been placed over the original vegetable soil beneath. This was thicker in the centre than at the edges, and so would form a slightly raised mound. I am indebted to Canon Greenwell, of Durham, one of the best authorities on ancient interments, for his many valuable suggestions. He insisted strongly that the whole of the platform circle should be investigated, to see whether it was complete. We found that our first impression as to this non-continuation of the eastern portion was correct—an entrance appears to have been there. A large pillar of wood at each end terminated this horizontal platform. I have no idea for what purpose this platform was made. Whilst pursuing these investigations we thought there were indications of a larger circle outside the one I have been describing. We determined to examine it, and found below the surface, at a depth of about 1 ft. 6 ins., large logs, evidently tree stems, set upright, about 13 ft. apart. The spaces between were filled in by lesser stems, placed side by side in the form of a stockade, except at the south-west, where they were omitted. The upright pillars were very large, the largest being nearly 3 ft. in diameter. The entrance to this large circle was about 12 ft. 6 ins. in breadth. So here there is a circle which is 150 feet in diameter, enclosing a smaller one. It terminates in large pillars similar to the smaller ones. The bases of the log-pillars are quite flat. They have not been sawn, but hacked by some cutting instrument, apparently of a slightly convex shape. A pretty accurate idea of the form of the two circles may be obtained by taking a crown piece, and placing a sixpence upon it on the right side."

Mr. Jackson then read a letter from Canon Greenwell, from which the following is an extract:—"The structure is certainly a most peculiar and interesting one, and must be put on permanent record, with plans and figures of the urns found. It looks as if there was an entrance on the east side leading into the inner circle, as well as one on the south-west. I should think it possible the charred wood had connection with burning the bodies. The finding of the interment close to one side of a circle is not singular. In a stone circle near Keswick the burial cist was close to one side of it. It is surely a most novel and remarkable structure, and I only wish I were feeling equal to a journey to see it. There are two things to be done in the first instance—examination of the whole area, and the making of complete plans; then comes the putting it on record. I see you found the original surface moved under the clay band placed there by man's hands. I think there may be other burials there."

Professor Boyd Dawkins, who took his stand upon one of the disinterred logs, said he was sure they had all listened with extreme pleasure to what Mr. Jackson had told them. With regard to the stockade masses of timber, he observed that the outer part was, as they might reasonably have expected, destroyed by the weather, but it would be extremely interesting if definite measurements were taken of the heights, lengths, and diameters of the logs. They might have been twice as long as at present. It was also important to know how deep the smaller timbers went, and whether or not they were planted on the solid ground. He had had some experience in digging out stockaded lake-dwellings in Somersetshire and elsewhere, and this had a wonderful resemblance to one of the stockades used for the protection of a settlement, but he had never heard of timbers anything like as big as the great trunk of oak upon which he was standing. The inner circle appeared to be a most extraordinary puzzle. He had never seen or heard of anything like it. He took it to be an old burying-place. It had all the characteristics of one. With regard to the outer circle, he could not help thinking it was the outer boundary of the habitation of the dead. The idea present to the people of the Bronze Age, to which these remains belonged, was that the dead inhabited the burial-ground as the living inhabited their dwellings. Consequently, the mound was looked upon as a house of the dead, and it was the most natural thing in the world that there should be some sort of a stockade around it. While mentioning this, he should like to add that General Pitt-Rivers had made a discovery in Wiltshire in which timber had been used round a burial of the Bronze Age, but it was not at all of the magnitude of the structure found at Bleasdale, nor was the stockade anything like the size. The urns possessed the usual characteristics of burial urns found throughout this country and the continent of Europe as belonging to the Bronze Age. They were peculiar to that age, and no other. They belonged to the time when the dead were burned, and it was only very rarely that one found any trace of interment whatever. He mentioned this because it was very interesting to them, standing on that moor, to have the revelation of such a discovery as that to the general question of archæological history in Europe brought home to them. The interment belonged to that series of Bronze Age interments which were made by a well-defined set of people who lived in this country in a clearly-defined archæological age—the people whom they knew under the name of Goidels, the ancient Gaels, the ancestors of the old Celtic population of Ireland and of the Manx population of the Isle of Man. They belonged to the earlier section of the Celtic group of mankind, and they were the people who introduced the higher arts and a higher civilisation into Britain from the Continent, but they did not find their way into this country from the Continent until the beginning of the Bronze Age. They came here armed with bronze axes, daggers, and spears, and it was only long ages afterwards that the dagger was developed into the weapon which was so familiar to us under the name of the sword. He thought Mr. Jackson

and his friends, in making that very remarkable archæological discovery, were worthy of the best thanks of the Society and of the archæologists of this country. It was one of great importance, and he really hoped it would be carried to an absolute completion. Every detail should be found out. He should like to see every one of the principals examined, and when that was done there would be material for one of the most delightful bits of pre-history which could be imagined. He took it that the discovery would go a long way to enlighten the profound darkness which had covered this area of remote pre-historic times. They must remember that near that spot there was a settlement of people to whom the place might have belonged. It was probably the burial-place of a chief. They did not know where the common people were burnt, but there was reason to believe that the larger tumuli were not the burial-places of a whole village, but of a chief, a great man, or a master of a tribe. He should also like to say, on behalf of the Society, how extremely obliged they were to the gentlemen who had aided in that work, and, first of all, they owed their thanks to Mr. Kelsall, who had given most valuable information. He had evidently worked to some purpose with the same kind of implement with which he (the Professor) had often fished for Irish elks. Their thanks were also due to Mr. Sharp, the owner of the land, who had set a good example to other owners in giving facilities for exploration on their property. Personally, he felt deeply thankful to Mr. Jackson and the other gentlemen for making the discovery.

Mr. Sutton seconded the motion, which was warmly adopted.

Mr. Jackson briefly responded. He said the little smattering of knowledge he had acquired had come from the Society, and had it not been for that knowledge the discovery would never have been made.

The party afterwards visited Mr. Kelsall's farm, where the urns were examined. The vehicles were afterwards brought into requisition, and the party driven to Burneside, the residence of Mr. Jackson, where tea was served.

ROMAN POTTER'S KILN AT STOCKTON HEATH, NEAR WARRINGTON.

THE abundance of potsherds and whole vessels, coins, fibulæ, &c., discovered during the present century in a suburb of the town of Warrington, known by the significant name of Stockton Heath, long ago led to the conclusion that the latter was on the site of a Roman station, and it was so marked on the old Ordnance maps. Taken along with the names of the adjoining townships, Walton Superior and Inferior, they were also most suggestive of the existence of a fortification (*vallum et fossa*) near the spot. The position and area of the encampment were, however, unknown and unrecorded until the spring of 1898, when systematic exploration was begun at Wilderspool, adjoining, in a vacant field situated on rising ground just outside the great bend

of the river Mersey, opposite Warrington. The work was initiated by a grant from the Historic Society of Lancashire and Cheshire, with the kind permission of the landowners, Messrs. Greenall, Whitley & Co. Subsequently, by means of grants from the Museum Committee of the Warrington Corporation, and private subscription, an experienced excavator has been continuously employed during the working season, under my direction, whereby the outlines of the fortified area have been traced; the foundations of the western rampart, numerous enclosures, furnaces, and rude burnt clay hypocausts have been uncovered; and, along with the portable relics, partly described and delineated in the last issued annual volume of the proceedings of the above-mentioned Historic Society. A potter's kiln was recently (July,

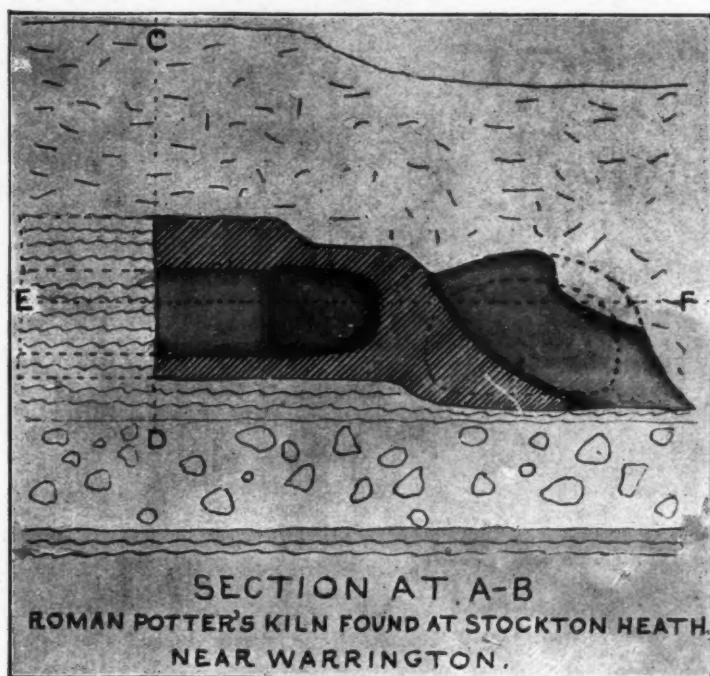


Roman Potter's Kiln at Stockton Heath, near Warrington, Lancashire.

1900) discovered at Stockton Heath, in a sand-pit quarter of a mile south from the encampment, and forty yards east from the Roman military highway running north and south through the station, between Kinderton (*Condate*) and Wigan (*Coccium*), on land leased for building purposes by Mr. Joseph Twiss, of Warrington, to whom thanks are due for permission to excavate. The structure is in two parts: (1) a heating furnace and kiln floor above it; and (2) a globular oven, or drying chamber. It is composed entirely of burnt clay (*terra-cotta*), containing here and there small fragments of the common soft red earthenware made in the locality, proving the previous existence of a potter's kiln near the same spot. In shape, the heating furnace resembles the top of the skull of some animal, having a low forehead

and three openings underneath leading into a hollow, rounded interior, the plain being semi-circular at one end and square at the other. Its width is 5 ft., and length from front to back 4 ft., but 2 ft. of the walls had been broken down previously to my examination, the adjoining sand being burnt red for that distance, and the original length was, therefore, 6 ft. Its vertical height varies from 2 ft. to 2 ft. 4 ins.

Two piers, 1 ft. 8 ins. long, and 4 ins. thick, for supporting the roof, divide the interior into three separate fire-holes, somewhat irregular in shape, the



two exterior and larger being about 1 ft. 7 ins. wide by 1 ft. 4 ins. to 1 ft. 7 ins. high, and the interior, and smaller only 9 ins. wide by 15 ins. high, as will be seen by the accompanying photograph (see p. 264) showing the appearance of these openings when first uncovered.

The extreme length of the interior of the furnace as it now exists, measured along its axis on the line A B (Plan p. 268), is 3 ft. 4 ins.; and, therefore, the hollow, dome-shaped chamber at the back, where the three fire-holes unite, extends 1 ft. 8 ins. beyond the piers. The heat thus concentrated

was conveyed upwards through the floor by means of two flues, $2\frac{1}{2}$ ins. in diameter, 1 ft. apart, and 6 ins. from the ends of the two piers. The draught was further regulated by a larger flue, 4 ins. in diameter, at the rear of the right-hand opening. The floor of the kiln (or roof of the furnace) varies in thickness from 5 to 9 ins., the side walls from 4 to 7 ins., and the hearth, or lower floor from 2 to 4 ins. Long exposure to intense heat and the gases of the wood fuel have vitrified the whole interior lining of the fire-holes, flues, and inner chamber to the depth of fully half-an-inch, and the remainder of the clay has been burnt to a light buff colour.

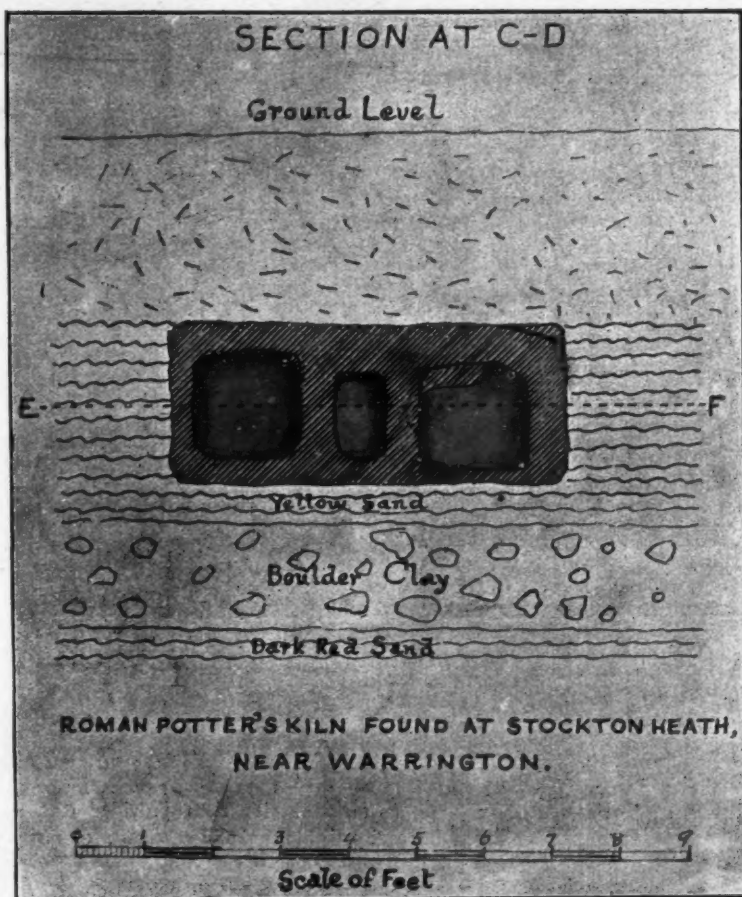
There was no trace of the circular wall of the kiln invariably erected above the level of the perforated floor upon which the vessels were arranged for baking, except a single hammer-dressed block of red sandstone (1 ft. by 10 ins. by 3 ins.), rounded off at one of the angles, found lying upon the outer edge of the floor, but showing no signs of exposure to heat.

For expert potters, having abundance of tempered clay at their disposal, evidently the easiest mode of construction would be to excavate in the dense glacial sand-bed a hole of the proper dimensions, and to line the bottom and three sides with clay. The two piers could then be erected and the top floor laid on, wooden props being inserted here and there to prevent it from collapsing, until the whole had become dry, hot summer weather being the proper season for working. Thereupon fires could be lighted both inside and upon the upper surface, and a slow heat maintained until the mass of clay had been baked perfectly hard, as it is at present.

The small globular oven is placed at the rear of, but has no direct communication with the furnace. It is nearly at the same level and on the same horizontal axis as the left-hand fire-hole. The interior, when cleared of blackened soil and potsherds (no two corresponding), was found to measure about 2 ft. 10 ins. in diameter and 1 ft. 8 ins. in vertical height, about half of the over-arched cover remaining, and the sides to the depth of about a foot. The latter are also slightly over-arched, and about 5 ins. thick, of baked clay, widening downwards to about a foot, where they are pugged round with a mass of dense brown boulder-clay, in a plastic condition. The interior lining is burnt to a light buff colour, backed by bright red. It has no lateral opening, and nothing was found among its contents or surroundings to show the special purpose for which it was used.

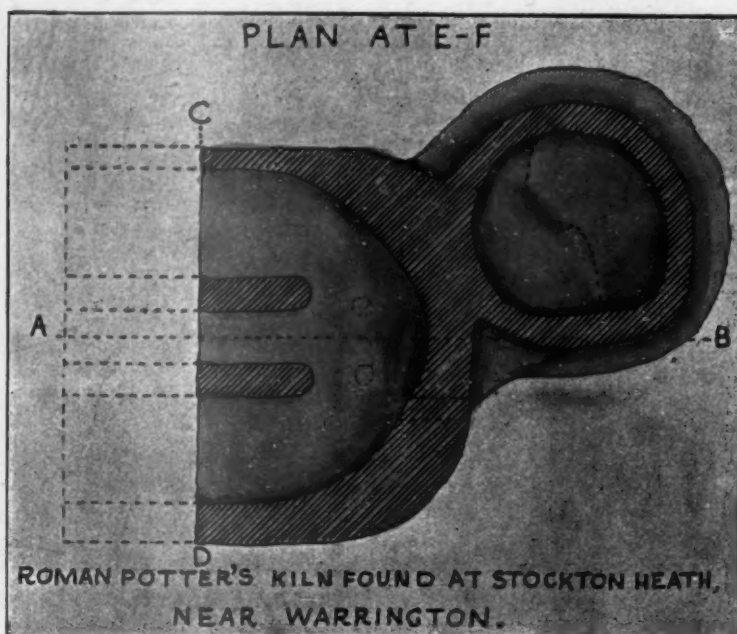
The soil above the floor of the kiln is 2 ft. 10 ins. thick, increasing to 4 ft. in rear of the furnace, although the ground level falls about a foot in that direction, and the whole depth is blackened by charcoal and impregnated with potsherds. A bed of bright yellow sand, 3 ft. thick, forms the subsoil, in which the kiln is constructed. Underneath the latter there is an extensive layer, 1 ft. 6 ins. thick, of boulder-clay, overlying a deposit of dark-red sand (used by iron-moulders) of variable thickness, the latter being the result of glacial action upon the subjacent new red sandstone rock. Geologically, these local deposits belong to the "middle sand and gravel" of the Drift. Both kinds of sand were used along with the clay by the local potters.

Six feet from the fire-holes, and three feet below the surface, there remained a dense mass of potter's waste, cemented together by soft clay, measuring at least 5 ft. long, 3 ft. wide, and 2 ft. 6 ins. deep, and affording interesting specimens of local manufacture. The vessels represented are








nearly all of the common soft red unglazed ware, and intended only for useful purposes, with little or no ornamentation beyond plain projecting rings or cordons, indented rings, in groups of two or three together, and dabs or stripes of red paint or reddle upon the shoulder or rim. They include

patella, pans with straight, sloping sides and flat rims; *patina*, round bowls with flat ring bases, and many large basins or pans, with curved sides and thick rims, 1 ft. 3 ins. to 1 ft. 8 ins. across; *olla*, oval bodied pots or jars, with curling everted rims; *urcei*, ewers 1 ft. to 1 ft. 2 ins. high, with one handle; *lagenæ*, large vases with tubular necks about 2½ ins. in diameter, joined to the body by two handles; *ampullæ*, globular water-bottles, with small tubular necks and one or two handles; wide-mouthed *urna*, ornamented on the outside border with two projecting rings, to resemble *ansa*, and washed over externally with white slip; *mortaria* or



pelves, shallow bowls of strong material, with wide rims, provided with a lip for pouring, and sprinkled internally with little bits of quartz to resist friction.

There are among them a few fragments (one or two per cent.) of *patellæ* (little pans) and *ollæ* (pots), of light grey soft ware, resembling Upchurch. Inside the fire-holes were two fragments of a dark brown indented vase of very hard paste; also a portion of a small upright vase, about 4½ ins. high, with contracted mouth and base, 1½ ins. across, of soft red body, but coated externally with black varnish or glaze of waxy consistency, probably bitumen.

Search was made, without result, for potter's names upon the broken rims of *mortaria*. There are, however, in my possession and in the Warrington Museum several fragments of rims and nearly whole vessels resembling in colour, shape, and materials those from the above-mentioned heap. Among the former are two examples of  for **BRICOS**, and one of  (also retrograde) for **BRVCVS**, in rude characters  done with a blunt stick: another has the word  (retrograde) on one side. Of those in the Museum one bears the letters **BRC** on both sides, and another  in the same rude characters. It may, therefore, safely be inferred that the name of one of the local potters was **BRICOS** and another **BRVCVS** or **BRVCI**. Or both may refer to the same person, since the *figuli* were of the servile class and illiterate, and can hardly be expected to spell correctly.

THOMAS MAY, F.E.I.S.

Warrington.

THE ROMAN ROAD ON BLACKSTONE EDGE.

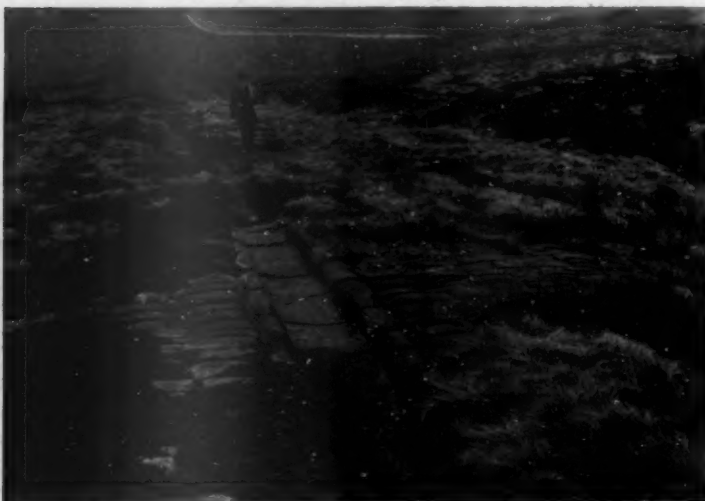
THROUGH the kindness of William Watts, Esq., F.G.S., the engineer in charge of the extensive works in connection with the making of the Sheffield Corporation's new reservoir at Langsett, I am able to place before the readers of *THE RELIQUARY* a photograph of a portion of this remarkable road.

Blackstone Edge lies on the borders of Lancashire and Yorkshire, between Halifax and Rochdale, on the highest point of which—Bailing's Gate—J. S. Fletcher, in his *Picturesque History of Yorkshire*, remarks "that the traveller may, if he so pleases, set foot upon both counties at the same time. Blackstone Edge is also one of the most conspicuous heights in Yorkshire, and its dark, frowning form may be seen at long distances."

I have not had the pleasure of visiting so interesting a locality, nor have I had the opportunity of inspecting what Mr. Watts assures me is undoubtedly a work of great antiquity, and worthy of being scheduled under the Act for the Preservation of Ancient Monuments, but the following extract from "A Yorkshire Itinerary," contributed to the "Weekly Supplement" of the *Leeds Mercury* of July 29th, 1899, by Harwood Brierley—a gentleman well-known to me—gives an interesting description of this unique moorland road, and the theories advanced concerning its age and use.

"Making another start to due southwards, I skirted the deep stone delfs of Blackstone Edge, and came within half a mile from the doors of the Coach and Horses to a remarkable paved track which is marked on the Ordnance map as a packhorse-road—at one time known, I believe, as Dhoul's Pavement. I had at the moment entirely forgotten the existence of such a road until I came upon it at right angles, and running pretty parallel with the present highway, of which it must have acted as the predecessor at a very remote date. Boldly it ascends the steepest slope, and at

one time must have connected two points with unswerving directness, the primitive engineers having run it up to the unnecessary height of 222 ft. above the present highway, which, being visible herefrom, seems more like a grand modern diversion than anything else. For long, long years this disused, half-buried track across the wilds was regarded as nothing more than a cobbled packhorse-road, although in places its width slightly exceeds 15 ft. Since antiquaries took the matter up in good earnest we have had to accept grander and more startling theories which will bear every investigation, and those who ought to know say that the packhorse-road of later times was originally one of the oldest trunk routes in the Island, connecting the great camps of York, Ilkley, and Manchester. Doubt exists as to the precise age of this Roman march, some critics suggesting that it might have been constructed in the time of Severus, A.D. 200, others inclining to the belief that it is coeval with the great wall of Hadrian, A.D. 130. I think, however, it has been conclusively shown by the experts



Roman Road on Blackstone Edge,
From a photograph by Messrs. W. & S. Ingham, of Rochdale.

that with the exception, perhaps, of the three or four miles of road across the Gog-Magog Hills, near Cambridge, this particular section of paved roadway between Rishworth and Littleborough is the most perfect bit of the Roman march remaining in Britain, and as such ought to be zealously guarded by antiquaries and parish authorities, if not, indeed, by the Government itself. There is an excellent monograph on the subject by H. Colley March, M.D., in the *Transactions of the Lancashire and Cheshire Antiquarian Society*, Vol. I. (1883), accompanying which are given a coloured general view of the western slope and a couple of sections by James Horsfall. Dr. March points out that the road is Roman in all its physical characteristics, and that its size, strength, and solidity indicate it to have been designed for a very considerable traffic. The patches of cobbles sweeping in a straight line from the top of the black, dismal Edge quite startled me when I first beheld them, and my ambition was to linger there

for a few hours and explore, but I desisted on the ground that I might be 'doubling' on some clever antiquary. In one or two places the pavement stands out from the hardy ling, bents, and bilberry bush almost as clearly as on the day when it was first used, probably sixteen hundred years ago, and even towards the valley many enormous stones used in its construction may be observed mantled with grass and turf. The great peculiarity which has excited unlimited interest is, of course, a central gutter-like trough four inches deep cut in successive slabs of millstone grit, each about two feet wide, and in places so very smooth as to have the appearance of polished granite. It would be a pity to have any exhibition of crude masonry here; on the other hand, mathematical accuracy is observable wherever a length of road is exposed. Built up to the grooved channel, there are two arched pavements nearly seven feet wide, supported by buttress kerbs laid transversely to it. In Italy and other parts of the Roman Empire this kerb was built a foot or so above the pavement it bordered, so as to be a useful seat for passing travellers. By way of fundamental postulate, the great central furrow was regarded as a mere aqueduct; but here we find the pavement convexly arched, so as to drain rain-water into a bilateral foss. Six longitudinal furrows like wheel-ruts are also visible, three on either side of the central channel. The innermost of each of these are $4\frac{1}{2}$ ft. apart, thus demonstrating that vehicles of some sort travelled in the middle of the road. The unique trough-stones, with their linear directness, have been an enigma to antiquaries from the very first, and I fear that but few of the theories brought forward to account for them have helped to solve the enigma. It looks plausible enough that the longitudinal furrows on each side are due to the abrasion of wheeled traffic, but whether of Roman or of later date it is impossible to determine. Where there was one beast of burden employed, its track would be the central furrow, but if there were two mules, they would be kept asunder by a yoke, the furrow in this case lying between them. Or a descending waggon in this position might be skidded by a long pole, acting on the principle of a brake, one end of it placed below the axle and the body of the vehicle, the other bearing in the trough and forming a drag behind. Yet surely the incline, being about 1 in 5, would hazard the safety of vehicles descending in this manner with so slight a check upon the momentum. The most tenable theory has been advanced by Mr. Harry Speight. He thinks that the trough has really answered the purpose of a toboggan-like slide for wheelless vehicles conveying the luggage and impedimenta of the legions, and that it might even have been used as a slide for the Roman soldiers individually, each of whom, when on march, carried a minimum weight of 60 lb. A curious fact now crops up, that the trough-course so distinctly visible for half a mile from the brow of the edge downwards is divided into three or four stages by a short section of pavement. As these intervals bear no trace of passing wheels, it was happily concluded last autumn, by the members of the Bradford Antiquarian Society, that when the legions were descending with their baggage, a couple of men were stationed at the foot of each stage to catch the sledge with a projecting pole, switch it on to the next section, and so let it resume its course to the bottom of the incline. By some such system as this, the dangerous velocity attained by a weighted sledge in an unbroken descent would certainly be avoided. In ascending the Edge there would be a bit of good test-work for the obstinate sumpster-mules. Maybe the sledges were dragged up by beasts attached to each side of the projecting shaft or pole, and lifted over the aforementioned halting-places much in the same manner as the well-calculated process of descent seems to have demanded."

The photograph is from the studio of Messrs. Ingham, of 30, Freehold Street, Rochdale, and shews a section uncovered by Mr. Watts when residing in the neighbourhood.

JOSEPH KENWORTHY.

Stretton House, Deepcar.

Notices of New Publications.

"MAN, PAST AND PRESENT." By A. H. KEANE, F.R.G.S., late Vice-President Anthropol. Institute, &c., &c. (Cambridge University Press.) In a preface to the volume dealing with Ethnology, which was the first outcome of the Cambridge Geological Series, a promise was made that another treatise by the same author should presently appear, discussing at greater length the primary divisions of mankind. The present work is the fulfilment of that promise. The field of Mr. Keane's labour is so wide, we almost wonder that he did not extend it just a little further, and label his book "Man, past, present, and future." It now reaches from *Pithecanthropus Erectus* to the Uitlander of South Africa. Joking apart, it is an enormous book, in matter if not in size, and is to a large extent occupied with that hazy period called pre-historic, which is elucidated by reference to the combined efforts of philologists, physical anthropologists, and archaeologists, such as the late G. von der Gabelenz, Professor Sergi, Dr. Collignon, Schliemann, de Morgan, Professor Flinders Petrie, and especially Mr. A. T. Evans.

Pithecanthropus Erectus was a member of the Pliocene fauna of Eastern Java. According to Manouvrier, he walked erect, was about the medium height, and a true precursor, possibly a direct ancestor, of man, and as it is not very probable that he (man) can have had any undoubtedly human precursors elsewhere, the Indo-Malaysian, inter-tropical lands may, with some confidence, be regarded as the cradle of the human race. Dr. Noetling discovered chipped flints worked by Pliocene man in Upper Burma (1894). These were *in situ*, and associated with bones of *Rhinoceros perimensis*, and *Hipparion antelopinum*. Pliocene man seems to have been a rare local animal; it was reserved for his descendant and heir, Pleistocene man, to replenish the earth and subdue it.

It seems to our author a reasonable assumption that even before the close of Palæolithic (Pleistocene) times all the great divisions of mankind had already been specialised in their several geographical areas, Ethiopic, Mongolic, American and Causatic. This seems a somewhat large assumption; in Britain we certainly fail to discover continuity between Palæolithic and Neolithic man, in either cave or grave, Sir W. Turner notwithstanding.

In the days of our youth we were very specially warned against a temptation we all have felt, a desire to translate geological periods into years.

Mr. Keane "ventures to suggest a period of about 100,000 years for the duration of the Post-pleistocene epoch, which largely coincides with the

New Stone Age." It is well to note that he thinks there may be individuals "who may have felt inclined to look on this as a somewhat wild conjecture." Archaeologists have for a long while suspected that an age of copper implements preceded the bronze period. Any doubts that may have existed on this subject have been put to rest by the discovery of the copper workings in Wadi Maghára, in the Sinaitic peninsula. These were worked continuously by the Egyptians during the period covered by their fourth dynasty until the eighteenth, Mr. Keane says perhaps from 5,000 to 3,000 B.C. Maspero has shown that Babylonia passed successively through the times of stone, copper, bronze, and iron. But these periods everywhere overlap, and in some districts, as everywhere in Africa, men plunged straight from stone to the use of iron.

With the art of writing, historic times began. It is impossible to say when or where that wonderful man lived who discovered this most fruitful of human inventions. We do know, however, that the pictograph was the first step: a picture of a man meant a man. Then came the phonogram stage, when the picture of a man meant the sound conveyed by the word, in English, "MAN." Then the picture was drawn conventionally, and became a letter. The oldest script is the cuneiform, and the alphabet consists of signs originally meant to represent Bird, Sheep-fold, Ox, Foot, Hand, Man, Dagger, Fish, Reed, Corn, Star.

Mr. Keane deems the Ethiopic Negro the lowest division of mankind, whose primeval home was Africa, South of the Sahara—a sensuous, indolent, improvident folk, fitful, passionate, and cruel, with no sense of dignity, therefore born slaves. Not improbably, this people were at one time all cannibals, and are to this day unlettered, without science, fetish worshippers. Fetish is a form of the Portuguese word *feitiço*, meaning made, manufactured, so an amulet, a charm. A fetish is an object believed to possess power in itself, and is worshipped on account of that power.

A second division of the great Negro family had its primeval home between the equator and the Cape. It consists of Bantu, the forest men, and Bushman Hottentots. Of these, the Negrito dwarfs of the inter-tropical forests are perhaps of greatest interest. We find mention of this folk in the Egyptian "Book of the Dead." They played the part of court fools at the levees of the Pharaohs, 3,300 B.C., and were recorded in statuary still existing. Later, we have the Greek story of a battle between Pygmies and Cranes; but Archaeology tells even a stranger tale of this little people. Professor Kollman, who has examined the remains of Neolithic pigmies from the Schweizerbild Station, Switzerland, "is quite certain that the dwarf-like proportions of these have nothing in common with diseased conditions"; indeed, it seems very possible that these little people extended at one time pretty well over the known world, and that the legends of fairies, dwarfs, and gnomes, who were supposed to haunt caves and retired places, were really a faint reminiscence of Neolithic Negritos.

A third branch of Negro division are the Oceanic black people Papuans, Australians, Tasmanians, and Negritos. These "display in their temperament a strange blend of boisterous animal spirits and fiendish cruelty." By the way, somewhat similar characteristics have been noticed in a people nearer home.

Next in order to the Negro, Mr. Keane places the great Mongol family, and gives the plateau of Tibet as their primeval home, from whence they have wandered over Asia—a thrifty, industrious folk, with low moral standard, who are very well represented by the modern Chinaman; while the second, or Oceanic Mongol, whose ancient home was the Malay Peninsula, is inferior to his elder brother.

The third great division of mankind is represented by the American man. He had a section of the world in which to develop his peculiar characteristics, and was free from outside interference. It would have been reasonable to expect a level of civilization or the lack of it, but such was not the case. Culture was highly diversified, ranging from the lowest savagery to the advanced social status found in Mexico and Peru. The North was more civilized than the South, and it is notable, that though civilization seemed to roll from North to South, a wave of barbarism followed in its wake, sweeping over lands that were once cultured. Professor Nehring found a skull in a shell mound on the Brazilian coast which in many points resembled the *Pithecanthropus Erectus* of Java; and in the Delaware gravels worked stone chips have been discovered, which some *savants* attribute to the Palæolithic period, but both discoveries seem to require confirmation, and until that is forthcoming we cannot safely carry *Homo Americanus* further than the Neolithic standard.

We now arrive at Caucasian man, the heir of all the ages.

Mr. Keane sub-divides them as follows:—

(1) *Homo Europæus*, represented by Scandinavians, North Germans, Dutch, Flemings, most English, Scotch, and Irish, Anglo-Americans, Anglo-Australians, English and Dutch of South Africa, Thrako Hellenes, some Kurds, most West Persians, Afghans, Dards, and Siahpost Kafirs, many Hindoos.

(2) *Homo Alpinus*, most French and Welsh, South Germans, Swiss and Tyrolese, Russians, Poles, Chekhs, Yugo Slavs, some Albanians and Roumanians, Armenians, many Kurds, East Persians, Galchas, and Indonesians.

(3) *Homo Mediterranensis*, most Iberians, Corsicans, Sards, Sicilians, Italians, Greeks, Berbers, and other Hamites, Arabs, and other Semites, some Hindus, Dravidas, Todas, and Ainus.

This motley crew, according to Mr. Keane, originally sprang from Africa, north of the Sudan, but that, as he very fairly states, "is the most debatable field in the whole range of anthropological studies." He is first met by objectors who want to know why he calls his African protégés Caucasian. His answer is, that it simplifies matters so to do.

Objector No. 2 wants to know, "What, then, about the Aryans?" Mr. Keane answers: "We can and must speak of Aryan tongues, but of an Aryan race there can be no further question, since the absorption of the original stock in a hundred other races in remote pre-historic times."

When asked by the old-fashioned ethnologist why his Caucasians have moved house from Central Asia to Northern Africa, Mr. Keane answers: "As to the question where the Caucasian type first was constituted in all its essential features, no final answer can yet be given, but this much may be said, that Africa north of the Sudan corresponds best with all known conditions." The conflicting opinions revolve round Egyptian civilization, Was that autochthonic or introduced? "Yes, there is no ethnological question more hotly discussed than this of Egyptian origins and culture, for the two seem inseparable."

Mr. Keane considers that "Arabia Felix was the cradle land of the Semite, from whence they spread as Phœnicians, Assyrians, Arabs, Canaanites, Moabites, Amorites, and possibly Hittites."

He adds: "Against this broad view of Semitic origins and early migrations there appear to be no serious objections of any kind." Well, we shall see about that. "The most of the present community (of Jews) probably descend from those of the Great Dispersion after the fall of Jerusalem (70 A.D.), increased by the considerable accessions of converted Gentiles, for the assumption that they have made no or few converts is no longer tenable." If this is so, then the Jew is indeed a miraculous being; hunted through the kingdoms of the world, an outcast, he still manages against his will to largely convert the Gentile to his faith, and to the acceptance of his disabilities. That is wonderful, but what seems even more wonderful is that according to Mr. Keane, he (the Jew) is so racially strong that he moulds his converts' descendants forthwith into Jews, a type which it is impossible to mistake, either physically or morally.

Perhaps the most interesting case of "blending" adduced by Mr. Keane is that of the Portuguese. No one who has travelled in the Peninsula can have failed to notice the marvellous physical divergence between the Spaniards and the Portuguese. Our author notes "that these latter are much mixed with Negroes, more especially in the South and along the coast. The slave trade existed long before the Negroes of Guinea were exported to the American plantations. Damiao de Goes estimated the number of blacks imported into Lisbon alone during the sixteenth century at 10,000 or 12,000 per annum. If contemporary eye-witnesses are to be believed, the number of blacks met with in the streets of Lisbon equalled that of the whites. Not a house but had its negro servant, and the wealthy owned entire gangs of them."

Mr. Keane's scope is so great we cannot deal with many interesting and much disputed subjects he treats of; that British question of English, Irish, Scotch, and Welsh, of which we hear so much, must stand over. Indeed, in our opinion, Mr. Keane's great fault is attempting too much.

He gives us more than we can digest; another fault in our author is that he is just a tiny bit too cock-sure.

Mr. Keane gives us twelve plates, in which are figured four dozen representatives of the human race, and a very plain-headed lot they are. For looks, the Zulu girl is *facile princeps*.

"A HISTORY OF SURREY." By H. E. MALDEN, M.A. (Elliot Stock.)

Mr. Stock's series of popular county histories are, as is to be expected, of decidedly unequal merit. This volume is one of the best. The position of Surrey, between London and the South coast, has made it the arena of many important events, and though this Shire, unlike some other counties, never corresponded to the territory of a people nor a tribe, it played an important part in the making of England and its subsequent development. Mr. Malden has used a wise discretion in deciding the difficult question as to that which really pertained to county history and that which was common to all shires. The section on Ancient Roads and Roman Rule is excellently done, and there is a good general sketch of the Domesday Survey. Those who know Surrey well, or are attached to certain localities within its confines, are quite sure to appreciate this volume, and will find much to interest them in the twenty-three chapters, from "Britons and the Roman Conquest" down to "Social Life and Recreation," which includes a brief sketch of Surrey's past and present prowess in the cricket-field. The general antiquary or historical student will also be gratified and instructed by the able and comprehensive way in which certain subjects that are common in their detail to many counties, are treated. We may instance the excellent section on "The Forest."

We have two criticisms to offer. If it was worth while to give a list of books on Surrey covering nine pages, it ought to have been better done, and brought up to date. Some decidedly important monographs, as well as general books relative to the county of recent date, are omitted. The other point is that Mr. Malden has apparently given no attention to Quarter Sessions records. These yield abundant information with regard to county history of a comparatively recent date. It is a pleasure to learn that Mr. Malden is to be the Editor of the Surrey volumes of the "Victoria County History," when that shire is reached. This preliminary canter proves him well worthy of that responsible post.

"THE ANTONINE WALL REPORT, 1890-93." Printed for the Glasgow Archæological Society. (James Maclehose and Sons).—This much-belated Report of the highly important and explanatory work at the Antonine Wall, conducted during 1890-3 by Messrs. Jolly, Murdock, Park, and Neilson, on behalf of the Glasgow Archæological Society, has at last been issued. All the illustrations, which are numerous, were the work of Mr. Park, whilst the actual drafting of the important report was accomplished by Mr. Neilson. We are told that "the report, in practically its present terms, was

all in type in 1893," but no explanation is offered for this extraordinary delay. Mr. Neilson's admirable book, *Per Lineam Valli*, is well remembered by all interested in the Roman occupation, and is a warranty that the report is well done, accurate, and readable. This handsome quarto volume opens with the brief account and a map of the Antonine Wall, which crosses Scotland at its narrowest part, connecting the tidal Clyde and the Forth by a vallum of 36½ miles. This is followed by a conspectus of early notices concerning the wall by various Roman authors, as well as by Gildas, Bede, and Nennius. Extracts are then given from Hyginus, Vegetius, Cæsar, Tacitus, Livy, Pliny, and Varro as to Roman precedents regarding the structure of earthen ramparts. Modern structural accounts of this wall are cited from the writings of George Buchanan, Timothy Pont, Alexander Gordon, John Horsley, General Roy, George Chalmers, and Robert Stuart. All this introductory matter is followed by some 150 pages descriptive of the recent thorough work of exploration and of the discoveries then made. The attention of the Society was first called to the subject when a railway cutting laid bare a section of the Roman military way under Croy Hill, not far from Dullatur. Further examination and excavations exposed two parallel lines of squared kerbs, 14 feet apart, with rough bottoming between. It soon became apparent that this was no road, but the foundation of the great wall. Every section that was afterwards cut, throughout the whole length of the Antonine Wall, showed that the vallum—in contradistinction to all those in the North of England—was not made of any mingled mass of stone *débris*, thrown out of the ditch, but of layers of cut sods, which were originally carefully built up between the stone kerbing. Not the least valuable part of the volume is a learned appendix by Mr. Haverfield on a Roman inscribed altar, ploughed up in 1895 at Barr Hill, and on the Roman occupation of Scotland.

"THE UNPUBLISHED LEGENDS OF VIRGIL." Collected by CHARLES GODFREY LELAND. (Elliot Stock).—This is a somewhat remarkable book. Mr. Leland, so well known as the shrewd collector of Italian legends and traditions, set himself to work to gather all the Florentine tales relative to Virgil, with the result of finding about a hundred hitherto unpublished stories that centre round the great Latin poet, who, strangely enough, became associated in the Middle Ages with magical practices. Half of these traditions are printed in this book. "As they were nearly all taken down by a fortune-teller or witch among her kind—she being well qualified by years of practice in finding and recording such recondite lore—they very naturally contain much that is occult, strange, and heathen." Mr. Leland considers that they embody a vast amount of old Etrusco-Roman minor mythology of the kind chronicled by Ovid, but we confess to a certain amount of scepticism as to these tales. Not that we would for a moment impugn Mr. Leland's absolute good faith, but it seems exceedingly probable that this modern witch or fortune teller, finding in Mr. Leland the spirit

of an eager and remunerating collector, the good woman was determined that the supply should equal the demand. Some of Mr. Leland's comments are painful reading for a Christian.

"CROMWELL'S SOLDIER'S CATECHISM." Fac-similed, with a preface by WALTER BEGLEY. (Elliot Stock).—It was quite worth while to fac-simile this 1644 pamphlet, as only two copies are known to exist. The true title is "The Souldiers Catechisme, Composed for the Parliaments Army." It was issued as an answer to the "Rebell's Catechism," usually attributed to Dr. Heylin, but issued anonymously. This pamphlet is also anonymous, and no one has ventured on a suggestion as to its author. Our quarrel with this little publication is that it is coolly styled "Cromwell's Soldier's Catechism." To do this is a libel on the Protector's memory, as well as a foolish historical blunder. Several of the sentiments of the Catechism are the exact opposite to the known opinions of Cromwell. Moreover, Cromwell was not to the fore at the time of its publication. It would be no greater blunder were someone in the future to reproduce *Daily Mail* leading articles of the autumn of 1899, and to issue them under the heading of "Roberts on the South African War."

News Items and Comments.

REMARKS AND CRITICISMS BY CORRESPONDENTS.

I NOTICE that in the RELIQUARY for the current quarter there is an article contributed by Mr. Barber, in which he states that the bowl of the primitive font of Little Petherick church lies bottom up and neglected on one of our parish roads. Mr. Barber should make sure of his facts before he casts such a slur upon a parish. We are well acquainted with the bowl in question. Had it been a font it would not have been left where it is. We have shown it to several antiquaries, and their verdict is that it is not part of a font, but probably an old Cornish granite corn measure. The bowl now belongs to me, and if any antiquaries can throw further light on the subject, I shall be glad to show it to them, and very grateful to them for their opinions. May I ask you kindly to insert my letter in your next issue?

HILDERAN BARKER,

Rector of the Parish.

In the July number of the RELIQUARY, page 196, an illustration was given of an early Christian sculptured sarcophagus at Zara, in Dalmatia, and it was suggested by Mrs. Bagnall-Oakeley that the subject occupying the left-hand half of the sculptured face of the sarcophagus was the "Judgment of Solomon." It is perhaps more probably intended for the "Massacre of the Innocents," which would account for its association with the "Flight into Egypt," which fills the remaining half of the face.—ED.

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